

## Table of Contents

Keynote 1: Daniel Wakelin .....	3
Keynote 2: Hannah Sullivan .....	3
Lamyk Bekius and Floor Buschenhenke .....	4
Elli Bleeker and Marijke van Faassen.....	5
Brett Barney and Kenneth M. Price.....	7
Mark Byron .....	8
Marek Debnár and Martin Navrátil.....	9
Wout Dillen .....	10
João Dionísio.....	11
Rachel Douglas .....	13
M. Carolina Escobar-Vargas .....	13
Laura Esteban-Segura .....	14
Francesco Feriozzi .....	16
Nathalie Ferrand.....	17
Barbro Wallgren Hemlin .....	18
Katrin Henzel .....	19
Paola Italia.....	20
Sakari Katajamäki .....	21
Michal Kosák .....	22
Wojciech Kruszewski.....	22
Juan Lorente-Sánchez.....	23
Kiyoko Myojo .....	24
Christopher Ohge .....	25

Bram Oostveen .....	26
Elsa Pereira .....	27
Seamus Perry .....	28
Elena Pierazzo .....	29
Bryony Randall.....	30
Pawel Rodak.....	31
Carolina Rossi .....	33
Paulius V. Subačius .....	34
Katerina Tiktopoulou.....	35
Wim Van Mierlo .....	36
Pim Verhulst, Dirk Van Hulle, Felix Hermans .....	38
Gabriele Wix .....	39
Jan Zieliński.....	40

Keynote 1: Daniel Wakelin  
St Hilda's College, Oxford

### **Literary holographs and ordinary literacy in the late Middle Ages**

Although medieval authors often imagined and fictionalized their work of composition, there are few holograph manuscripts from the era before print, when most manuscripts were fair copies made for circulation, and ephemeral techniques such as wax tablets were used for composing. There are some holograph manuscripts, however, and in the first half of my talk I shall introduce just a few in late medieval English. In both first and second drafts medieval authors share the creativity of modern ones. Moreover, in the second half of my talk, I shall argue that because the scribes who made fair copies often varied the texts they copied, those fair copies contain passages of what we might call holograph activity by such “scribal authors”. And I shall note that because the late Middle Ages saw a massive expansion in “pragmatic literacy”, practical writings also produced holographs in genres such as letters, even if they are not “literary” ones. One could suggest that for famous authors, we have literature without holographs; for ordinary writers, we have holographs without literature—but with a shared aspiration to write in a more literary fashion.

**Daniel Wakelin** is Jeremy Griffiths Professor of Medieval English Palaeography at the University of Oxford and Fellow of St Hilda's College. His publications include *Scribal Correction and Literary Craft* (2014), joint-winner of the 2015 De Long Prize in Book History from SHARP, *Designing English* (2018) and the forthcoming *Immaterial Texts in Late Medieval England* (2022).

Keynote 2: Hannah Sullivan  
New College, Oxford  
**Unhappy Revision**

Revision is usually understood as a teleological process. But how do writers know when the telos, the end point, of the genetic process, has been reached? And what if they don't? This keynote will begin by looking at some famous examples of 'unhappy revision' (overegging the pudding) with particular focus on Wordsworth's Prelude, Auden's alterations to his poems of the 1930s, and some of James's revisions for the New York Edition. Are particular patterns or kinds of revision found in these cases, and what, if anything, might they have to do with late style, more generally understood? I will end by exploring the internalized ideas about textual genesis that motivate unhappy revision, and how securely, and on what basis, critics judge a genetic process to have become deleterious.

**Hannah Sullivan** is a poet and academic, teaching at New College, Oxford. *The Work of Revision*, a study of modernism and textual genesis, with particular focus on the typewriter and other new writing technologies, was published by Harvard in 2013. *Three Poems* was published by Faber in 2018 and awarded the T. S. Eliot prize. *Was it For This*, currently in the final and most painful stages of revision, will be published by Faber in early 2023.

Lamyk Bekius and Floor Buschenhenke  
Huygens ING (KNAW) & University of Antwerp

### **The born-digital holograph: how digital material affects our notion of revision**

Nowadays, most authors compose their text in a word processor. This may lead to several digital documents, each representing a variant of the text. Saving the file with a different name, however, can happen with arbitrary intentions. A saved document therefore is not necessarily the equivalent of a first draft, in which additions, deletions and substitutions can be regarded as revision. Text that was added between two such snapshots of the work-in-progress may just as well be regular production.

This distinction between new production and revision should also be made when analysing keystroke logging materials, but how? Within cognitive writing process research, revision is mostly understood as “making any changes at any point in the writing process” in the visible text (Fitzgerald, 1987: 484; Sullivan et al 2019: 346). The keystroke logging software Inputlog makes a distinction between insertions, deletions and normal production. In this definition normal production takes place exclusively at the end of the text produced so far. But this is a simplification that does not do justice to literary writing; where we know production is not linear (e.g. in ‘parcels’, Van Mierlo 2015) and a complex text can have several entry points for new production. Bryant regards revisions as “the visible sign of altered intentions” (2002). This suggests the distinction between revision and ‘production’ is a matter of interpretation, not a formalisation of different types of text alterations.

In this paper, we will argue that the granularity of digital material drives us to be more specific about what we understand as revision, and that the scale at which we approach our materials (Van Hulle’s ‘a version of what?’) has implications for our delimitation of the concept of revision.

### **Bibliography**

- Bryant, John. *The Fluid Text: A Theory of Revision and Editing for Book and Screen*. University of Michigan Press, 2002
- Fitzgerald, J. ‘Research on revision in writing.’ *Review of Educational research*, 57(4), 1987, 481-506

Lindgren, Eva, et al. 'Revising at the Leading Edge: Shaping Ideas or Clearing up Noise'. *Observing Writing: Insights from Keystroke Logging and Handwriting*, Eva Lindgren and Kirk Sullivan (eds), Brill Academic Publishers, 2019, 346–65

Van Hulle, Dirk. 'The Stuff of Fiction: Digital Editing, Multiple Drafts and the Extended Mind'. *Textual Cultures: Texts, Contexts, Interpretation*, 8(1), 2013, 23–37

Van Mierlo, Wim. 'The Archaeology of the Manuscript: Towards Modern Paleography'. *The Boundaries of the Literary Archive: Reclamation and Representation*, Lisa Stead and Carrie Smith (eds), Ashgate Publishing Company, 2013, 15–29

**Lamyk Bekius** is a PhD candidate in the project 'Track Changes: Textual Scholarship and the Challenge of Digital Literary Writing', which is a collaboration between the University of Antwerp and the Huygens ING, a research institute of The Royal Netherlands Academy of Arts and Sciences (KNAW) in Amsterdam. Her research focuses on how genetic criticism can be applied to born-digital material, and specifically to keystroke logging data. She is also the coordinator of the University of Antwerp's division of the CLARIAH-VL consortium, as well as that of the platform{DH}.

**Floor Buschenhenke** is a PhD-student in the project [Track Changes: Textual scholarship and the challenge of digital literary writing](#). She is affiliated with both Antwerp University and the Huygens Institute (Amsterdam). Using the keystroke-logged work processes of literary writers, she attempts to bridge the fields of genetic criticism and cognitive writing process research by developing new methods and gaining insights into these born-digital creative processes.

Elli Bleeker and Marijke van Faassen

R&D group - KNAW Humanities Cluster Huygens ING

### **A methodological rapprochement: Finding common ground between textual and historical editing**

Digital scholarly editing entails an iterative and reciprocal process of scholarly activities like selection, modeling, and classification. These activities are generally carried out by combining long-established traditional textual scholarship methods and digital tools; the exact configuration of tools and methods varying per edition project. Accordingly, creating a digital edition requires a diverse skill set that includes domain knowledge, and methodological as well as technical know-how. As a result, the question "what (and how) do we teach students of digital scholarly editing?" continues to engross practitioners and educators alike. By lack of a conclusive answer and in view of time constraints, universities and research institutions typically resort to an ad hoc approach of teaching students just enough to be able to work with the prevailing text modelling

technologies like TEI XML. Without devaluing the important role of TEI for the text editing community, this strategy generally overlooks the methodological, fundamental way of thinking about texts and about representing texts digitally.

In this paper, we argue that learning how to represent and discuss the methodology of digital text editing is in fact the most important element of any educational program. This becomes evident if we look at the concept of Data Scopes (Hoekstra and Koolen, 2018; Hoekstra et al. 2018) which offers historians who work with digital sources a framework to make every step in their research process explicit and transparent. "A data scope," Hoekstra and Koolen write, "is designed to mediate the process of knowledge creation and representation as well as keep track of data elaborations and enhancements" (2018). Considering that the scholarly workflow of a textual scholar is in many ways similar to that of a digital historian, we take the concept of data scopes as a point of departure and examine its application to the discipline of textual scholarship. We assert that by foregrounding the methodological aspects of digital text editing, we may overcome the traditional boundaries between the disciplines of textual scholarship and historical documentary editing that – against general expectations – have continued to prevail in the digital paradigm. Adopting the data scopes method for scholarly editing will thus initiate a rapprochement between historical research and textual scholarship that – like any rapprochement – is mutually beneficial. Conceptualising the editorial workflow as a set of subsequent transformations of textual data will help scholarly editors to describe explicitly and transparently the methods and techniques used in their work. As a result, it becomes easier to replicate, reproduce, evaluate, critique, discuss, and learn from each other's methods. This will, in turn, contribute to the establishment of a coherent set of methodological principles of digital editing and promote the teaching and training of future scholarly editors.

## References

- Hoekstra, Rik and Marijn Koolen. 2018. "Data scopes for digital history research". In: *Historical Methods: A Journal of Quantitative and Interdisciplinary History*, vol. 52, issue 2. DOI: <https://doi.org/10.1080/01615440.2018.1484676>
- Hoekstra, Rik, Jan Burgers, Sebastiaan Derks, Marijke van Faassen, Marijn Koolen and Ida Nijenhuis. 2018. "Methodologische vernieuwing en bronnenkritiek in het digitale tijdperk – 2018-2023". DOI: <https://doi.org/10.13140/RG.2.2.23812.01928>

**Elli Bleeker** works as a researcher at the Huygens Institute for the History of the Netherlands. As a Research Fellow in the Marie Skłodowska-Curie funded network DiXiT (2013–2017), she received advanced training in manuscript studies, text modeling, and XML technologies for text modeling. She completing her PhD at the Centre for Manuscript Genetics under supervision of Dirk Van Hulle (2017) on the role of the digital scholarly editor with a focus on modern manuscripts, genetic criticism, and semi-

automated collation. Currently, she studies the potential of graph technologies for the modeling and comparison of literary and historical texts. And, to enthuse others for the research field of (digital) scholarly editing, she recently started the digital platform *Companion to Digital Editing Methods*. Elli is associate editor of the journal *Variants*, board member of the European Society for Textual Scholarship and the DHBenelux Executive Board and Steering Committee, part of the TEI Technical Council, and a member of the Maatschappij der Nederlandse Letterkunde.

**Marijke van Faassen** (Huygens ING) is historian, senior researcher at the Huygens Institute for the History of the Netherlands and affiliated Digital Humanities Lab-member. Her research focuses on political and institutional history, international relations, and migration history. She was previously editor-in-chief of various analogue and digital source publications. In 2014, she was awarded her PhD on the Dutch emigration governance system. She is presently coordinating the project *Migrant: Mobilities and Connection*, a collaboration between Dutch and Australian historians and literary scholars and a partner in the Dutch-Australian Shared Cultural Heritage Project 2018–2021.

Brett Barney and Kenneth M. Price  
University of Nebraska, Lincoln

**“To Think of Time”: Editing Walt Whitman's Heavily Revised Manuscripts  
and Revising the TEI**

The Walt Whitman Archive has now been using the TEI to edit Whitman’s manuscripts for twenty years. During that time, both our ambitions and the TEI have undergone various changes. Although twenty years seem a rather long time in the world of digital editing, the origins of the TEI guidelines for dealing with manuscripts extend several years before our acquaintance with them, and those formative years of the guidelines have left an enduring stamp on the conventions embodied in and promulgated by TEI today. Our experiences in using the TEI to edit Whitman’s manuscripts illustrates the concrete ways that the TEI guidelines’ provisions for manuscript encoding, which originated with a focus on medieval manuscripts, pose difficulties for editors of many modern manuscript encoding projects.

Furthermore, we wish to suggest some specific ways in which the TEI markup scheme might be adapted, altered, and expanded to better suit our purposes, as well as those of the editors of other modern manuscripts. Specifically, we are interested in advancing the abilities of digital editions to encode and display the temporal dimensions of holograph manuscripts. The order in which the words and other marks of a given manuscript were inscribed is sometimes valuable information, though discerning it requires the skills of specialists. Likewise, the temporal relationships

among various related manuscripts (as, for example, the various drafts and notes that led to a published work) are sometimes both telling and not immediately apparent. We expect to draw on manuscripts related to Whitman's first edition of *Leaves of Grass*—particularly manuscripts contributing to poems eventually titled "To Think of Time" or "The Sleepers"—in making our argument.

**Brett Barney** is research associate professor in the Center for Digital Research in the Humanities at the University of Nebraska-Lincoln and senior associate editor of the *Walt Whitman Archive* ([whitmanarchive.org](http://whitmanarchive.org)). He edited a comprehensive collection of Whitman interviews and recollections for the *Whitman Archive*, served two terms (2010-2013) on the Technical Council of the Text Encoding Initiative, and has written about the history of digital editing and the TEI.

**Kenneth M. Price**, Hillegass University Professor at the University of Nebraska–Lincoln, has co-directed The Walt Whitman Archive since 1995. At Nebraska, he also co-directs The Charles W. Chesnutt Archive and the Center for Digital Research in the Humanities. He has edited books on Literary Studies in the Digital Age, James Weldon Johnson, George Santayana, and nineteenth-century periodical literature. He is best-known, however, as the author of several books on Whitman. His latest study, *Whitman in Washington: Becoming the National Poet in the Federal City*, was published by Oxford University Press (2020).

Mark Byron  
University of Sydney

### **'A Memorial to Archivists and Librarians': Ezra Pound's *Thrones* Holograph Notebooks**

As the last authorized instalment of Ezra Pound's modern epic, *Thrones* (published in 1959) takes its title from Dante's pageant of figures responsible for good government, and presents a catalogue of 'people [through history] responsible for something more than their personal conduct.' As with much of *The Cantos* it is densely referential, drawing on a range of texts from Greek, Roman, Byzantine, Chinese and other contexts, and its heavily fragmented surface is a profound obstacle to many readers. Much of this might be put down to a temperamental and aging author who had by this point endured over twelve years of incarceration in a hospital for the criminally insane. However close inspection of Pound's poetry notebooks, held in the Beinecke Library at Yale, reveal that among the notes and tabs there are swathes of material that feed directly into the poem: that is, the fragmentation of *Thrones* is a definite strategy, evident in its direct transposition of substantial notebook material. Pound alludes to concepts and texts upon which he drew earlier in *The Cantos*, creating in *Thrones* a kind of archival index in his poem to a much broader and deeper reservoir of texts. The

fragmentation evident in the notebooks also mimic the precarity and fragility of the textual record upon which he draws – in this manifold way *Thrones* performs a kind of testimony or witnessing of earlier texts and text fragments, transmitted through the holograph notebooks in a sympathetic gesture of contingency. Pound's late holographs are then acutely self-aware of their composition and structure: they provide a plainly discernible key to his late poetry at the same time as they encode a critical history of manuscript transmission across the field of his sources.

**Mark Byron** is an Associate Professor in the Department of English at the University of Sydney and an Australian Research Council Future Fellow. His current project, *Modernism and the Early Middle Ages*, has thus far produced the monograph *Ezra Pound's Eriugena* (London: Bloomsbury, 2014) and a dossier co-edited with Stefano Rosignoli on Samuel Beckett and the Middle Ages in the *Journal of Beckett Studies* 25.1 (2016). Mark has edited the critical manuscript edition *Ezra Pound's and Olga Rudge's The Blue Spill* with Sophia Barnes (London: Bloomsbury, 2019), and the essay collection *The New Ezra Pound Studies* (Cambridge University Press, 2019). He is the current President of the Ezra Pound Society.

Marek Debnár and Martin Navrátil

Constantine the Philosopher University, Nitra, Slovakia

**A Reconstruction of the Lost Collection of Poems “The Rose” by Vojtech Mihálik  
(a case study)**

In 1946, the Slovak poet Vojtech Mihálik (1926 – 2001) participated in the Tranoscius publisher house's literary competition, in which he won 2<sup>nd</sup> place with his collection of poems “The Rose”. The following year, however, he came out with the collection “Angels” (1947), and thus “The Rose” was never published. There is only one surviving bit of evidence – a list of poem titles. Since we cannot rely on the historical records of the collection, we will try to reconstruct it according to this list of poems and the author's manuscripts from this period, which contain dated poems arranged in chronological order.

The reconstruction consists of two steps: the composition analysis of “The Rose” collection and the reconstruction of the poems' readings. First, it is necessary to choose texts from the whole range of poems that will constitute the “The Rose” collection. The second step is to develop one version of the poem from a number of variations of the same poem, along with additional revisions, with a focus on editorial output.

**Marek Debnár** has worked at Slovak National Corpus (SNK) at the Linguistic Institute of Ľ. Štúr, Slovak Academy of Sciences (JÚLŠ, SAV), where he focused on text conversions and annotations in the archive and SNK bank. Within the corpus he professionally specialized in style-genre annotation and implementation of metatext data and their further use in searching for and

generating thematically and genre-specialized sub-corpora. Since 2020 he is the head of the Centre of Digital Humanities at the Faculty of Arts Constantin the Philosopher University in Nitra (Slovakia). He focuses mainly on the methodology of quantitative formalism in text analysis and distant reading in the wider interdisciplinary use within digital humanities.

**Martin Navrátil** has worked at the Institute of Slovak Literature of the Slovak Academy of Sciences in the Department of Textology and Digital Projects since 2018. He particularly concentrates on the Slovak poetry of the 20<sup>th</sup> century and the question of Slovak textology and co-organizes annual Textological seminar.

Wout Dillen

University of Borås, Sweden

### **Towards Increased Web Accessibility in our Digital Scholarly Editions**

In 2017 my colleagues and I launched a survey that aimed to explore the layered conceptions of ‘access’ and ‘accessibility’ as they relate to the theory and praxis of digital scholarly editing – the results of which were published in 2019 (Martinez et al.). For this research, we started from the premise that although ‘access’ is a highly-cited concept in the field, it is often used in different contexts and with different meanings, suggesting “that to avoid discussing the topic at cross-purposes, further refinement of the term is needed” (41). To this end, we decided to focus on five key aspects of accessibility in digital scholarly editing: 1) Open Access and licencing issues; 2) Open Source practices; 3) cataloguing and dissemination; 4) web accessibility and usability; and 5) diversity and inclusivity.

This paper will focus on web accessibility in digital scholarly editing – an aspect where our survey’s results confirmed an especially widespread confusion of terms and lack of awareness in the field (66). In the context of interface design – a crucial element of the Digital Scholarly Edition (Bleier et al. 2018) – this term has a very specific meaning, referring to the adoption of strategies that make the web application accessible to all users – including those with (in)visible disabilities. Already in 2012, George H. Williams lamented the fact that although “[o]ver the last decades, scholars have developed standards for how best to create, organize, present, and preserve digital information” for future generations, “the needs of people with disabilities” have largely been neglected in this pursuit (202). And indeed, as our survey results suggested, this is still very much the case today.

After a brief introduction to this topic, to the survey (focussing on some of the more striking results of its web accessibility section), and to existing web accessibility guidelines, this paper will suggest a way forward by proposing a range of practical solutions to transform our meticulously transcribed TEI-XML sources into more accessible web content. By presenting these issues to the wider community of textual

scholars, this paper aims to give them a more central place in our discussions of digital scholarly editing.

#### Bibliography

- Bleier, R., Bürgermeister, M. , Klug, H. W., Neuber, F., and Steiner, G., eds. (2018). Digital Scholarly Editions as Interfaces. Norderstedt: Books on Demand.
- Martinez, M., Dillen, W., Bleeker, E., Sichani, A-M., Kelly, A. (2019) "Refining our Conceptions of 'Access' in Digital Scholarly Editing: Reflections on a Qualitative Survey on Inclusive Design and Dissemination. *Variants*, the Journal of the European Society for Textual Criticism 14: 41-74.
- Williams, G. H. (2012). "Disability, Universal Design, and the Digital Humanities." In Gold, M. K. (ed.), *Debates in the Digital Humanities* , 1st ed. Minneapolis, University of Minnesota Press, pp. 202-212.

**Wout Dillen** defended his PhD in Literature on 'Digital Scholarly Editing for the Genetic Orientation' at the University of Antwerp in 2015. As a postdoc, he was a research fellow in the Marie Curie ITN on Digital Scholarly Editing called 'DiXiT', and worked as the UAntwerp coordinator of CLARIAH-VL. Since June, he is a Senior Lecturer in Library and Information Science at the University of Borås, Sweden. Wout currently serves as the Secretary of the European Society of Textual Scholarship (ESTS) and is the General Editor of its journal *Variants*. Besides ESTS, he is also a member of the executive board of DH Benelux, and associate editor of its journal.

João Dionísio

University of Lisbon

#### Literary drafts in the Iberian Peninsula

Viewed as "an essential link in the chain of transformations which have led from the work project to the definitive text" [De Biasi 1996: 27], the literary draft does neither coincide with a necessarily documented stage of written composition, nor is it necessarily associated to a specific set of writing materials. When a draft is not extant, its existence may be inferred from scribal or authorial formulae, but it is also possible that, from the work project to the definitive text, the link is absent because some writers enter immediately into the final stage of composition. As to extant drafts, they do not seem to be exclusively associated with specific writing materials, namely paper, ink and manual inscription, and autographs, in turn, are not necessarily equivalent to drafts. As is abundantly proven by Fernando Bouza, the "Siglo de Oro" in the Iberian Peninsula is witness to an impressive culture of written copies, including some that were prepared by the authors themselves of the texts [Bouza 2002]. These transcriptions have therefore the status of publications, very different from working materials such as Petrarca's famous codex degli abbozzi [Paolino 2000]. Following

widespread technological development in Western Europe, in the 20<sup>th</sup> century the handwritten document would cease to be the only vehicle to drafts. A considerable number of the poems by Fernando Pessoa (1888-1935) were directly typewritten [ed. Martines 1998: 252; ed. Castro 2015: 256] and nowadays many writers in Spain and Portugal, such as Robert-Juan Cantavella (1976- ) [Vauthier 2014], draft out their literary texts by using personal computers. The goal of this paper is to give an overview of a few challenges posed by the history of literary drafts in the Iberian Peninsula taking into consideration its heteromorphic and processual nature as well as the different authorial *modi operandi* witnessed by extant genetic documentation.

## References

- Bouza, Fernando (2001). *Corre manuscrito. Una historia cultural del Siglo de Oro*. Madrid: Marcial Pons.
- Castro, Ivo (2015) (ed.). *Fernando Pessoa, Poemas de Alberto Caeiro*, Lisboa: Imprensa Nacional – Casa da Moeda.
- De Biasi, Pierre Marc (1996). “What is a Literary Draft? Toward a Functional Typology of Genetic Documentation”, transl. Ingrid Wassenaar *Source Yale French Studies*, No. 89, Drafts, 26-58.
- Martines, Enrico (1998) (ed.). *Cartas entre Fernando Pessoa e os directores de presença*, Lisboa: Imprensa Nacional – Casa da Moeda.
- Paolino, Laura (2000) (a cura di). *Petrarca, Il codice degli abbozzi*. Edizione e storia del manoscritto Vaticano latino 3196, Milano-Napoli: Riccardo Ricciardi.
- Vauthier, Bénédicte (2014). “*Tanteos, calas y pesquisas en el dossier genético digital de El Dorado de Robert Juan Cantavella*”. In: Kunz, Marco; Gómez Rodríguez, Sonia (eds.) *Nueva narrativa española*. Barcelona: Linkgua, 311-345.

**João Dionísio** teaches at the School of Arts and Humanities (University of Lisbon), where he directed the Programme in Textual Criticism between 2010 and 2013. His current interests are focused on the interaction between textual materiality and hermeneutics. He has been a member of the Center of Linguistics at the University of Lisbon (CLUL), belonging to the Philology group. His most recent publications are a collection of essays on Fernando Pessoa’s archive (*Doença bibliográfica* [Bibliographic disease], 2021) and a textual genetic approach to M. S. Lourenço’s literary work (*Agora entra no vento* [Now enter the wind], 2020). Having co-authored an electronic edition of *Leal Conselheiro*, a medieval Portuguese canonical work, Dionísio has also prepared three volumes of Fernando Pessoa’s critical edition series in 1993, 1997 and 2004, and coordinated the inventory of M. S. Lourenço’s papers (kept at the National Library of Portugal). He was the president of the European Society for Textual Scholarship in 2013-2016.

Rachel Douglas  
University of Glasgow

### **Towards Comparative Genetic Criticism Through a Caribbean Lens**

This paper looks at comparative genetic criticism through a Caribbean lens. It asks how can we decolonise methods for tracking the genesis of manuscript and textual versions? Trying to make genetic criticism methods talk to Caribbean literary works has been challenging. Up to now, genetic criticism has had a major impact in France, but has not travelled so well to other parts of the world. The paper also considers changes made after first publication of works by Frankétienne, C.L.R. James and Kamau Brathwaite. Traditionally, there has been a strict cutoff point between the manuscript pre-text and the published text, with the latter normally seen as fixed, and variants studied only up to publication. However, these Caribbean texts continue to morph after publication, and I will use genetic criticism's methods to read variants across published textual versions too. This paper is inspired by the recent attempts to widen the scope of genetic criticism beyond France, to Francophone authors and to literature written in other languages from elsewhere, including the 2011 special issue of *Genesis on Africa and the Caribbean*. The work by the "Francophone Manuscript" subsection of the Institut des textes et manuscrits (ITEM) in Paris is a key reference point. Recently, the scope of genetic criticism has been widened in new thematic directions, such as theatre, autobiography, letter writing, and photography. There has also been focus on a particular geographical location (Argentina, Russia), or a language (Hispanic). This paper argues that the Francophone manuscript focus risks entrenching the monolingualism of genetic criticism. Such a Francocentric approach could divide James's *The Black Jacobins* in English from the Francophone works with which its genesis is entwined. New perspectives linked to theatrical genesis of written materials of all kinds will be useful here.

**Rachel Douglas** is Lecturer in French and Comparative Literature at the University of Glasgow. Her book *The Making of The Black Jacobins: The Drama of C.L.R. James's History* came out with Duke University Press in September 2019. She is also the author of *Frankétienne and Rewriting: A Work in Progress* (Lexington Books, 2009). She works on Caribbean literature, history and film with a focus on Haiti.

M. Carolina Escobar-Vargas  
National University of Colombia

**Holographs and their copies: the writing and the transmission of historical writing in the twelfth century, the case of Leiden, University Library, MS BPL 20**

The idea of chronicle writing in the twelfth century almost defies the notion of the holographic manuscript. Purportedly written as collections of factual historical information, gathered rather than authored, chronicles in this period were written following multi-layered agendas: from the political to the spiritual. This exercise of historical writing gained pace in the territories ruled by the Anglo-Norman kings as an important means of both appropriating the past and building up identity. They are complex narratives, defying modern perceptions of the factual and the fictional in the medieval past. Is it possible to understand how far do holographs were relevant portrayals of 'official' versions of this type of historical writing when other manuscripts or copies of other chronicles were not? If holographs were well cared for, kept in the monasteries where they were written, were they particularly significant when compared to the copies that were later made from them? Does the copy bear testimony to the actual significance of the holograph? In order to explore these questions, this paper will examine the manuscript now Leiden, University Library, BPL 20, an alleged authorial copy of Robert of Torigni's *Gesta Normannorum Ducum* written at the abbey of Bec c. 1139. The manuscript is presumed to have travelled early to England, with presumable links to at least three other manuscript copies all datable to the twelfth century, London, BL, Cotton Ms Nero D VII; London, BL, Cotton Ms Vitellius A VIII; and a Reading Abbey manuscript, now Cambridge, Gonville and Caius College, Ms 177/20. This proposal will address issues relating to the 'official' and the 'authentic' in historical writing in the Middle Ages, by examining holographic evidence of narratives where fiction and reality merge interestingly and significantly, in order to better understand the importance of these codices for their authors, copyists, and readers.

**Carolina Escobar-Vargas** is Head of the Department of History, National University of Colombia, Medellin. Previous publications include: *Magic and Medieval Society* (with Anne Lawrence-Mathers); 'Demons in Lapidaries? The Evidence of Madrid, Escorial, Ms h.I.15'; and 'Translating Merlin: Wace's rendition of Merlin in his translation of Geoffrey of Monmouth's *Historia regum Britanniae*'

Laura Esteban-Segura  
University of Málaga

### **The Online Middle English Gilbertus Anglicus (OMEGA): A Project**

The English translation of the work *Compendium medicinae*, compiled by Gilbertus Anglicus ca. 1240, is known as the Middle English Gilbertus Anglicus and was carried out around the year 1400. Gilbertus Anglicus's *Compendium medicinae* is among the most important works of early English medicine and deserves a prominent place for being the oldest complete treatise on general medicine made by an English author that has been preserved to this day, as well as for reflecting the medical science of

the time (Handerson 1918 [2005]: 17). The work represents a compendium of internal medicine, although aspects related to surgery are also discussed. The chapters that address this topic are based on the work *Chirurgia* by Rogerius de Parma, a distinguished professor of Salerno and a pioneer of modern surgery. The English vernacular version is preserved in 17 manuscripts (Keiser 1998: 3834), in addition to appearing in fragments in other codices (see Getz [1991: lxviii-lxxii]). Keiser (1998: 3649-3650) argues that the English adaptation of the *Compendium* is written in a clear and concise vernacular prose style that shows security on the part of the translator regarding its sources and medical knowledge. The number of existing copies and their nature suggest that it reached a large audience, including doctors and other people interested in the knowledge and information transmitted. However, Olsan (2003: 344) contends that it was a didactic text rather than a medical guide, although Gilbertus is unlikely to have taught at university.

In this paper, I will present my proposal to carry out the digital edition of the work and compile an annotated corpus from the texts of the manuscripts that contain the Middle English *Gilbertus Anglicus*.

## References

- Getz, F. M., ed. 1991. *Healing and Society in Medieval England: A Middle English Translation of the Pharmaceutical Writings of Gilbertus Anglicus*. Madison: University of Wisconsin Press.
- Handerson, H. E. 1918. *Gilbertus Anglicus. Medicine of the Thirteenth Century*. Cleveland: Cleveland Medical Library Association. 2005. The Project Gutenberg eBook. <<http://www.gutenberg.org/files/16155/16155-h/16155-h.htm>>.
- Keiser, G. R. 1998. "Works of Science and Information". In Hartnung, A. E. (ed. gen.), *A Manual of the Writings in Middle English 1050-1500. Volume X*. New Haven: The Connecticut Academy of Arts and Sciences.
- Olsan, L. T. 2003. "Charms and Prayers in Medieval Medical Theory and Practice". *Social History of Medicine* 3: 343-366.

**Laura Esteban-Segura** is a Senior Lecturer at the Department of English, French and German Philology of the University of Málaga (Spain). She holds a Master of Letters in English Language and English Linguistics awarded by the University of Glasgow and a PhD in English Philology by the University of Málaga. Her research interests are English Historical Linguistics, Manuscript Studies and Textual Editing. She is a member of several research projects devoted to the digital editing of Late Middle, Early Modern and Late Modern English *Fachprosa*. She has been a member of the board of SELIM (the Spanish Society for Medieval English Language and Literature) (2012-2016) and Managing Editor of *Atlantis. Journal of the Spanish Association of Anglo-American Studies* (2015-2018). She is currently the General Editor of *The ESSE Messenger*, the journal of the European Society for the Study of English.

Francesco Feriozzi  
St Catherine's College, Oxford  
**Reconstructing a text and its genesis:  
The case of Giammaria Barbieri's *Arte del Rimare***

The manuscript Bologna Archiginnasio B 3467 6b contains the unfinished 16<sup>th</sup>-century treatise *Arte del rimare* by Giammaria Barbieri, a text fundamental for the history of Renaissance vernacular philology. It also represents a very interesting case study from a genetic perspective: this rough draft was originally a proper holograph, entirely penned by the author himself; however, some time after its completion, and probably after Barbieri's death, it was revised by someone else who, perhaps in view of a never-achieved printed edition, made some corrections, and, what is more interesting, censored some 'scandalous' passages. In the 20<sup>th</sup> century, the manuscript lost the leaves containing the first four chapters and a portion of the fifth.

The peculiar vicissitudes of this manuscript and the significance of the text it contains call for the use of multiple techniques to reconstruct the text and its history, since, on the one hand, its genesis (during which fundamental poetic quotations were removed) must be retraced and interpreted, while, at the same time, the authorial text, altered by the censoring hand and by the loss of a portion, must be re-established. Thankfully, there exists an earlier autograph brouillon of the same text, which is uncensored although equally mutilated, and allows the editor to 'see through' the censor's erasures. As for the missing passages, these can be reconstructed through a print edition of B 3467 6b, published in 1790, which however has to be amended in multiple passages on the basis of the manuscripts and printed books that Barbieri used. In this way, the methods of genetic criticism (the recourse to the *avant-texte*), used in conjunction with those of 'old-school' textual editing (for the passages that only survive in the printed edition), can lead to a better understanding and a more reliable reconstruction of a seminal work in the European scholarly tradition. This paper sets out and explores critically these issues and their methodological implications.

**Francesco Feriozzi** (BA in Lettere Moderne, MA in Filologia Moderna at Università degli Studi di Roma Sapienza) is a DPhil student at the University of Oxford, St Catherine's College. His thesis is on the influence of the rediscovery of Occitan on the Cinquecento *Questione della lingua*, and will also involve producing a critical edition of Giammaria Barbieri's *Arte del Rimare*. Among his research interests are the theory, methods, and history of philology (traditional and authorial alike), troubadour poetry, and Alessandro Manzoni's works. He is section chief for the Humanities for *St Catherine's Academic Review*.

Nathalie Ferrand

ITEM

## Invisible drafts? The progressive emergence of 18<sup>th</sup> century European literary manuscripts

The Age of Enlightenment and more generally the Old Regime suffered for a long time from its position : it was in-between two historical periods in which manuscripts played an important role. As Jean-Marc Châtelain explains, from a statistical point of view, 'the literary manuscript of the period that historians call modern (i.e. in France the three centuries between the beginning of the Renaissance and the end of the Enlightenment) seems lesser in comparison with the two massifs that frame it chronologically: Upstream, the medieval manuscript, whose importance obviously stems from the fact that the written tradition of the texts was then the only possible means of their dissemination; downstream, the literary manuscript of the contemporary period, that of the 19th and 20th centuries'.<sup>1</sup> According to the same critic, another bias prevented a fair consideration of the working manuscripts and genetic documents for this long period: "the obsession with autographs" which for a long time blinded us to other objects that could bear witness to the author's creative work. For example secretaries' copies the writing processes of which the author may have been partially absent from. Taking into account such copies is indispensable in order to understand the writing of the works of Montesquieu, Buffon or Diderot for example.

Today, even though there is still no 'inventory'<sup>2</sup> available which could offer a precise overview of the situation in Europe, and allow us to classify literary manuscripts according to accurate categories, regarding their forms and purposes (creation, dissemination), nevertheless there is a wide range of case studies<sup>3</sup> which indicate how much this period is worth investigating and more specifically how fruitful it would be to undertake some accurate research within writers' workshops.

But first one question must be examined: what exactly is a writer's draft in the eighteenth century? What corpuses are available ? And what are the national traditions concerning the preservation of these archives in the different European countries? I will take a few examples from France, Italy and Germany to answer this question, with supporting documents and in a comparative way.

---

<sup>1</sup> Jean-Marc Châtelain, « Sur le statut du manuscrit littéraire au XVIIe siècle », in *Génétique matérielle, génétique virtuelle. Pour une approche généticienne des textes sans archives*, collectif coordonné et édité par Patrick Dandrey, Laval, PUL, 2009, pp. 33-47. La citation est à la p. 33.

<sup>2</sup> Michèle Sacquin, « Les manuscrits littéraires du XVIIIe siècle à la Bibliothèque nationale de France », in *Genesis* n° 34, 2012, pp. 159-169.

<sup>3</sup> Nathalie Ferrand (ed.), *Brouillons des Lumières*, numéro spécial de la revue *Genesis* (34), 2012, et *Ecrire en Europe de Leibniz à Foscolo*, Paris, CNRS-Editions, 2019.

**Nathalie Ferrand** is a Senior Research Professor at the Centre National de la Recherche Scientifique. In 2011, she joined the [Institut des Textes et Manuscrits Modernes](#) at the Ecole normale supérieure in Paris, where she directs a programme on Creative writing processes in 18th European manuscripts. She is a former fellow of the Alexander von Humboldt Stiftung and of the Scuola Normale Superiore di Pisa. She is a member of the Fund committee of the Voltaire Foundation, Oxford and a member of the Advisory Board of French Studies. Her research interests are 18th-century French and European literature, especially Rousseau; poetics of the novel; illustrated books and book history; manuscripts and genetic criticism; marginalia (Voltaire); Italian novels (P. Chiari).

Barbro Wallgren Hemlin

Dept. of Swedish Language, University of Gothenburg

**The edition philologist as detective. About dating undated ecclesiastical manuscripts of Esaias Tegnér**

Text-critical work can at times be similar to detective work, one example being the process by which one may date previously undated manuscripts. In my presentation I will provide examples of such datings, made within the scope of the critical edition of the Swedish 19<sup>th</sup> century poet and bishop Esaias Tegnér's (1782–1846) ecclesiastical speeches. Specifically, I will show how undated manuscripts have, through a range of different methods, been reliably dated. Moreover, like many other public speakers – politicians, teachers and other priests – Tegnér often used his sermons more than once (making adjustments in between the uses), and in some cases it has been possible to date each use. The main focus will be on one particular manuscript which, after thorough “detective work”, has been reliably dated to the 24<sup>th</sup> of June 1831, in the parish of Hemmesjö for the first use (as a sermon), and the 31<sup>st</sup> of July 1831 in the parish of Sjösås for the second use (given at a bishop's visitation).

During his own lifetime, Esaias Tegnér was one of Sweden's most influential cultural figures, and his ecclesiastical speeches are now being published in a diligently commented, critical edition on the request of the Tegnér Society (which has previously published his letters, poems and non-religious speeches, see bibliography for further information). The first volume was published in 2017 (Esaias Tegnér's kyrkliga tal I. Åren 1813–1823) and the second one in 2019 (Esaias Tegnér's kyrkliga tal II. Åren 1824–1830). There will be four volumes in total, and the third is underway right now. The philological work has been conducted by Barbro Wallgren Hemlin with financial support from, among others, the Swedish Academy and Riksbankens Jubileumsfond (The Swedish Foundation for Humanities and Social Sciences).

**Barbro Wallgren Hemlin** is a PhD of Scandinavian languages and an associate professor at the University of Gothenburg. Her dissertation *Att övertyga från predikstolen (Persuading from the Pulpit)* (1997) had a strong rhetorical emphasis and, upon publication, was presented with the Torsten Jancke prize, awarded by the Royal Gustavus Adolphus Academy. She has worked extensively with rhetorical topics of all sorts, ranging from children's argumentation to American politics. In recent years her research has been focused on a text-critical edition of the ecclesiastical orations of the poet and bishop Esaias Tegnér. The first two volumes of this edition (*Esaias Tegnér's kyrkliga tal I* and *II*) was released in 2017 and 2019. The next volume is due out in the beginning of 2022. The work in its entirety will consist of four volumes and is being brought out with financial support from organizations such as the Swedish Academy and Riksbankens Jubileumsfond. Wallgren Hemlin has also published several articles about Esaias Tegnér, and about the work on this edition of his speeches.

Katrin Henzel  
University of Kiel

### **Fragmentism versus perfectibility: organic concepts of text around 1800 and their impact on German textual scholarship**

The imagination of an organic 'growth' ('Wachstum') of literary texts became not only a metaphor but led to new standards for historico-critical editions in German textual scholarship during the 20th century, demanded for the first time by Reinhold Backmann (1924) when he established a theory of macrogenesis of the work which should take into account the « natural course of development » (« den natürlichen Entwicklungsverlauf »). The history of the genetic edition in German speaking countries is often connected with such a theory of genesis as a holistic model of development whose most famous representer was Goethe. From this scholarly perspective, Goethe's concept of genesis was perceived as 'modern' and often described as pre-Darwinian.

Simultaneously, there existed competing concepts developed by the Schlegel brothers and other romanticists who denied the possibility to achieve perfectibility by emphasizing the pursuit of knowledge as a neverending approximation instead. These concepts are equally organic and have their roots in natural philosophy, but they lead to different consequences because they are not teleological. They differ to 'modern' ideas of authorship and literacy, but at the same time they are not 'pre-modern' at all when we think of their ideas of collective authorship, and the revaluation of deficient forms like the fragment or the arabesque or of 'non-literary' genres like the letter or of the literary translation.

In my presentation, I would like to compare these two models of textual 'growth'. A first step will be to retrace their impact on scholarly methods of the early period of German philology as an academic discipline. Secondly, I am interested in thinking about consequences in practices of today's textual scholarship. My assumption is that teleological models work for the visualization of microgenetic phenomenons, but fail in showing genetic changes on the macro-

level. The 'romanticist' idea that a text can never be 'perfect' is close to theories of our days defining the text as fluid and dynamic, with a certain distrust to what is called 'holograph'.

**Katrin Henzel** is staff member of the research data management and DH team of the Kiel University Library. She studied German Literature, Medieval and Modern History as well as General and Comparative Literature at Leipzig University. In 2012, she received a Ph.D. (Dr. phil.) from the University of Leipzig with a dissertation about autograph albums from the second half of the 18th century. From 2009 to 2015, Henzel has been working as research assistant of the Klassik Stiftung Weimar for the digital edition of Goethe's „Faust“. She subsequently was lecturer at the Department of German Studies at Oldenburg University. Henzel's research interests focus on autograph books, genetic editions, modern manuscripts, paratexts of theatre and drama.

Paola Italia  
University of Bologna

### **The double text: The history of “alternative variants” in Italian tradition**

Within the “history of holographs”, the Italian tradition is an exception, since it presents a consistent number of cases of autograph manuscripts or apographs, with variants due to a different will of the author, both before the invention of printing and afterwards. This area is studied from an ecdotic point of view by “Authors philology” (born in 1927 with Moroncini's first critical edition of Leopardi's *Canti*), and from a critical point of view by the “Criticism of variants” (born ten years later, 1937, with Gianfranco Contini's *Essay: Come lavorava l'Ariosto*).

This paper will examine the case of alternative variants, i.e. those variants which are written by the author after the first draft of the text, but on which the author does not give precise indications: “competing lessons between which the author does not know how to decide, or in any case does not give certain signs of knowing how to decide” (Dante Isella, Introduction in Carlo Emilio Gadda, *Italian tale of unknown of the twentieth century*, Torino, 1983, p. xxxv). The alternative variants are the first step of rewriting the text, the moment in which the author's will manifests itself in a dual form, a “double text”. Thanks to the extraordinary richness of case studies offered by the Italian tradition - from XIV to XX century (Petrarch, Boccaccio, Ariosto, Guicciardini, Tasso, Parini, Alfieri, Verri, Foscolo, Leopardi, Manzoni, Verga, D'Annunzio, Ungaretti, Montale, Gadda, Primo Levi, Morante, Pasolini) - alternative variants will be analyzed over time to verify whether the ways of representing the “double text”, the “double will” of the author, have been similar or different and whether it can be compared with alternative variants of other literary traditions.

**Paola Italia** teaches Italian Literature and Scholarly Editing at the University of Bologna. She has worked on various nineteenth- and twentieth-century authors and topics, with a particular focus on philological and linguistic issues related to editions of paper and

digital texts (Editing Novecento, Salerno, 2013; Editing Duemila, Salerno, 2020) and on the study and edition of authorial variants (Che cos'è la filologia d'autore, written with Giulia Raboni, Carocci, 2020, recently translated into English: What is authorial philology? OBP, Cambridge, 2021), including Manzoni and Leopardi (Il metodo di Leopardi, Carocci, 2016; Manzoni, Carocci, 2020). In the twentieth-century field, she has worked on Savinio, Bassani, Tobino and Gadda (Come lavorava Gadda, Carocci, 2017). With Giorgio Pinotti and Claudio Vela she co-directs the new Adelphi edition of Gadda's works (Accoppiamenti giudiziosi, 2011, Eros e Priapo, 2016; La Cognizione del dolore, 2017). She founded and maintains [www.filologiadautore.it](http://www.filologiadautore.it) (which has had more than 800,000 hits since 2010). Within [DHaRC](http://DHaRC) she is developing new models for Scholarly Digital Editions and she is currently working on the new critical edition of Gadda's WWI Diaries.

Sakari Katajamäki

Finnish Literature Society / University of Helsinki

### **Silent Film Adaptation of a Comedy: T(r)extual Issues of Restoration and Lip-Reading**

Teuvo Puro (1884–1956) was a Finnish actor, writer and stage director who also had an important role in the early history of the Finnish cinema. He co-authored the first Finnish fiction film in 1907 and, later on, directed the first full-length live action films in Finland. One of his pioneer works was silent comedy Kihlaus ('Engagement'), an adaptation of Aleksis Kivi's short play from 1866. Unfortunately, since the appearance of the film in 1922, any release prints or any other coherent material of the film have not preserved. In 2018 Puro's film was digitally restored from the unorganized negatives and other material. The working group of the restoration project included specialists from different disciplines. Three of us had earlier made a critical edition of Kivi's original short comedy.

As a spin-off case study, I started to study the unorganized digital material with my colleague. We aimed to explore different forms of textual relations between the original play and the film material of its adaptation. With a help of one lip-reading specialist, we have been able to study, albeit sporadically, what the actors of the film had spoken in the shooting. In my paper, I will present this case study and its interesting t(r)extual issues that intertwine the textual history of the original play and its later transmission, transformation and translations.

Historically, the lip-reading of silent films is interesting, because it makes possible to recognize speech from old film sources, including home movies. Moreover, lip-reading has been one mode of the original film reception of silent films. For instance, in the silent film era, the deaf community has discussed the bad language from the actors' speech.

**Sakari Katajamäki** works as Managing Editor of the unit *Edith – Critical Editions of Finnish Literature* in the Finnish Literature Society. Currently, his editorial work focuses on Aleksis Kivi (1834–1872) and the Finnish translations of the textbooks of Zacharias Topelius (1818–1898). He is the PI of the project “Traces of Translation in the Archives”, funded by the Kone Foundation, and an associate member of the Centre for Creativity Research (Jagiellonian University). Sakari Katajamäki is among the founding members of the GENESIS conference series, established in Helsinki in 2017.

Michal Kosák

Institute of Czech Literature of the CAS  
**Samizdat Literature and Act of Publishing**

This paper will contribute to the typology of the “act of publishing,” as propagated by Miroslav Červenka, through the fact that it will analyze the specific manner of existence of samizdat literature. This specific situation of hiding of the working manuscripts and lack of editorship has an impact not only on the creative process but also on the distribution of the work itself. This topic will be examined on examples, e.g. Ludvík Vaculík’s *A Czech Dreambook*. Elucidation of the transfer of Ludvík Vaculík’s text within the dissident community, where *Czech Dreambook* was initially distributed in the form of a manuscript, and within samizdat and exile publishing activities will be one object of study here. Methodologically, the study will expand upon sociologically oriented textual criticism.

**Michal Kosák** is a member of the Department for Scholarly Editing in the Institute of Czech Literature of the CAS. He received his PhD in Czech philology at Charles University. Together with Jiří Flaišman, he is a founding General Co-editor of *Variants* series and *Scholarly Hybrid Edition* for which he prepared works of František Gellner, Petr Bezruč and Karel Hynek Mácha. His research focuses primarily on textual history and the history of textual criticism. Currently, he is preparing an edition of Ludvík Vaculík’s *Czech Dream Book*.

Wojciech Kruszewski

The John Paul II Catholic University of Lublin, Poland

**The Lausanne Lyrics by Adam Mickiewicz:  
On Imposing Borders on Literary Rough Drafts**

The holographs of the Lausanne lyrics by Adam Mickiewicz (1798-1855) hold the status of Polish national relics. Those short poems are recognized as absolute masterpieces of Polish poetry of all times, not only of the Romantic era. One of these manuscripts is found in the Polish Library in Paris under the signature number MAM 39. This single

sheet of paper is partially damaged. It contains writings considered to be Mickiewicz's last known lyrical poems. The document was written during his stay in Lausanne (1839-1840), and published for the first time six years after his death. We have a lot of studies dedicated to the Lausanne lyrics. And yet the one key question hasn't still been debated: on what basis was this rough draft turned into a set of the finest works of art? I explored the issue of an ontology of writings from the MAM 39 document. I focused on the problem of how this rough writing was divided into particular literary works. Different editors used to set the boundaries of these poems differently. I took into account the physical features of the document, the characteristics of the poet's handwriting, metadiscursive marks on the document, the author's writing habits, meter and phonetic transformations of the fragments. Those analyses allow reconstructing the Mickiewicz's creative process. What is more important, they grant an opportunity of formulating an answer to the question: what the first publishers of these poems did not see? Or maybe: what they refused to see? All of which leads to remarks on literary tradition as a factor influencing, sometimes even deceiving both textual studies and editorial practice.

**Wojciech Kruszewski** is a philologist, editor, head of the Chair of Textology and Edition at The John Paul II Catholic University of Lublin, Poland. In 2020 he published a four-volume edition of selected works of a Polish poet Anna Kamieńska.

Juan Lorente-Sánchez  
University of Málaga

**The Secrets of Alexis in G.U.L. MS Ferguson 7 (ff. 1r-20v):  
Edition and Palaeographic Analysis**

Girolamo Ruscelli's *The Secrets of Alexis* is one of the most important medical collections of the 16th century on account of its wide circulation over a long period of time. Ruscelli's original text was highly appreciated in the period, being preserved in 69 printed editions in the early Modern era with an array of vernacular translations in some European languages, such as Italian, French or Dutch, among others. (Ferguson 1930: 234-235; Eamon 1994: 140). The English printed tradition of the collection dates back to November 1558, when William Ward first translated it out of the French version, which was published a year earlier at Antwerp by Christopher Plantin. Since then, it has been distributed in 29 editions, all of them printed at London excepting two photomechanical reprints of previous editions issued at Amsterdam in 1975 and 1977 (Stijnman 2012: 35-47). In handwriting, by contrast, the English version of the volume is almost non-existent insofar as, to our knowledge, it has only been preserved in Glasgow University Library, MS Ferguson, ff. 1r-20v (FER7 for short). This manuscript contains a number of the passages included in the English printed version of the work,

many of them taken from an edition printed at London in 1568. In the light of this evidence, the present paper aims to present the edition of this manuscript version of the piece so as to provide researchers with the opportunity of observing the differences and similarities, if any, between scribal and editorial practices. The paper is thus conceived with a twofold objective: 1) to carry out a codicological and palaeographic analysis of the witness to cast some light on its likely date of composition; and 2) to describe the editorial attitudes adopted in the preparation of a semi-diplomatic edition of this hitherto unedited handwritten specimen.

## References

Eamon, William. 1994. *Science and the Secrets of Nature: Books of Secrets in Medieval and Early Modern Culture*. Princeton: Princeton University Press. Ferguson, John. 1930. "The Secrets of Alexis. A Sixteenth Century Collection of Medical and Technical Receipts". *Proceedings of the Royal Society of Medicine* 24 (2): 225-246. Stijnman, Ad. 2012. "A Short-title Bibliography of the Secreti by Alessio Piemontese". In Sigrid Eyb-Green, Joyce H. Townsend, Mark Clarke, Jilleen Nadolny and Stefanos Kroustallis (eds.), *The Arti's Process: Technology and Interpretation: Proceedings of the Fourth Symposium of the Art Technological Source Research Working Group*. London: Archetype, 32-47.

**Juan Lorente Sánchez** is a Lecturer at the Department of English, French and German Philology of the University of Málaga, where he currently teaches English for International Tourism. He graduated in English Studies in 2016 and later he obtained two Masters' degree at the same university: the first in Teaching English as a Foreign Language (2017), and the second in English Studies, Multilingual and Intercultural Communication (2018). He is currently working on a PhD thesis dealing with the semi-diplomatic edition and philological study of Glasgow University Library, MS Ferguson 7. He is also working on the compilation and POS-tagging of the Late Modern English component of *The Málaga Corpus of Early English Scientific Prose*. His research interests lie within the fields of palaeography and codicology, historical linguistics, historical sociolinguistics and corpus linguistics.

Kiyoko Myojo

Seijo University, Tokyo

### **A New Approach to Editing Kafka's *Der Process* – Creating a Base Text for Japanese Translation**

In Japan there are over 10 different translations of *Der Process* by Franz Kafka. Most of them use the Max Brod edition. However, the three editions published after the year 2000 do not. Two of the three state that they use the critical edition, and one uses the

facsimile edition. That being said, these later publications are not the full translations. They only use the reading text of the critical edition. Therefore, the current existing Japanese translations of *Der Process* give the reader the impression that the text was largely resolved, when in fact it was still a work in progress. As a result, in Japan, a perception gap of what Kafka actually wrote exists between scholars and general readers. While I've been trying for years to bridge this gap, only literary scholars have taken note, not general readers. Hence, I strongly feel the need to create an alternative translation to directly present the essence of Kafka's fragmented writings to a wider audience. The new translation should employ a new "translatable text" which is to be edited based on both the critical and facsimile editions that are essentially untranslatable due to the nature of their composition. Consequently, the first phase of my project is to edit *Der Process* as a new base text for translation. In this case, the most important issue is how to compress the materials into one book. The facsimile edition does not arrange these parts, publishing them in separate booklets, rather than a single volume. This was an attempt to preserve Kafka's work exactly, as it was found. However, my translation cannot be published in the same way. To reach a wider audience, it must be in the form of a single book. In this paper, I report the current progress of the project, focusing on my alternative solution to arrange the text in the chronologically written order.

**Kiyoko Myojo** is a professor of the faculty of Arts and Literature, Seijo University. In 1998 she obtained her PhD from the University of Tokyo after studying at the University of Munich for three years. In 2002 she received the "Japan German Literature Society Award" for her book "Kafka Revisited" (in Japanese). She worked at Saitama University for 20 years, from 2000 as an associate professor and from 2010 to 2020 as a professor. She also served for the "Japan Society for the Promotion of Science" as a program officer from 2014 to 2017.

Christopher Ohge

Institute of English Studies, University of London, School of Advanced Study

**Mary Anne Rawson's *The Bow in the Cloud*, Editorial Intentions, and the Networks of Anti-Slavery Literature in Britain**

This presentation considers genesis in the context of a multi-author anti-slavery anthology, *The Bow in the Cloud* (1834), which was edited by the influential, Sheffield-based activist Mary Anne Rawson. Rawson exerted her editorial influence over the anthology to create what she called 'a structure of moral and literary architecture'. The record of project exists in an extensive archive at the John Rylands Library, but the archive has not been thoroughly documented or even considered as a viable editorial project. I will present my work-in-progress working with a team on a digital critical

edition of *The Bow in the Cloud* that models a digital museum of archival materials, in which curated facsimiles of the archival materials interact with a reading text and a network graph. It would be the first critical edition of a literary anthology that includes the correspondence between editor and author, and the record of revisions between the original submissions and publication. While recreating this overlooked book's genesis, the project also examines how the book circulated through print networks that affected abolitionists in other parts of the world after abolition was formally achieved in the British Empire in 1833. Such networks contributed to a rising moral tide of Anglo-American abolition at a time when emancipation was still far from certain.

The edition uses IIIF and Scalar to publish a TEI XML-encoded reading text, create relationships between document versions, and curate an interactive network graph using linked open data standards. This project aims to reveal the material context of the exchanges underlying Rawson's anthology—the publishing process, the selection and editing of manuscripts, and the choices of print material. The edition will also demonstrate new ways to think about editorial theory that suggest a triadic model of intentions by focusing on the reciprocal relationships between authorial and editorial intentions in the archive of this neglected multi-author anthology.

**Christopher Ohge** is Senior Lecturer in Digital Approaches to Literature at the School of Advanced Study, University of London. He also serves as the Associate Director of the Herman Melville Electronic Library and previously served as an associate editor of the Mark Twain Papers & Project. The author of the recent book *Publishing Scholarly Editions: Archives, Computing, and Experience* (2021), his other writings have appeared in *Essays in Criticism*, *American Literary History*, the *Mark Twain Annual*, *Leviathan*, and in several edited collections.

Bram Oostveen

Huygens Institute for the History of the Netherlands

### **Revision after revision after revision: Perfecting the novel *Beyond Sleep***

Willem Frederik Hermans (1921-1995) did not miss a single opportunity to continue to perfect his novel *Nooit meer slapen* ('*Beyond Sleep*') after it was published in 1966. Every new print meant a new possibility to make alterations. In his personal archive alone there are eighteen different copies of the novel with corrections (dating from 1967 to 1993), some of which contain more than two hundred and fifty corrections. When asked about these changes, he called them 'new ideas'.

When studying this process of almost constant revision, a few things stand out: Hermans wants factual information to be correct, the text must remain fresh (not make a dated impression) and he tries to improve the novel compositionally. Especially with the latter, which is deeply rooted in his poetics, he strived for an almost impossible

level of perfection. In a postscript added to the novel in 1978 he writes that he believes that revising after publication is becoming more and more common practice. He compares writing to playing a game of chess with the added possibility of returning to past moves, changing them.

The following statement by Hermans about writing is often quoted: 'Writing is doing science without proof' ('Schrijven is wetenschap bedrijven zonder bewijs'). A novel must be like the mechanics of a refined watch: everything in it has a purpose, there are no spare parts. More than a thousand small corrections document all his hours of labor, expanding, refining and polishing. Mapping this continuation of the genesis, or 'epigenesis' (Van Hulle, 2007), can lead to new ways to read *Beyond sleep* and present the novel to new readers.

#### References

Willem Frederik Hermans, *Volledige Werken* (2005 - )  
<http://www.wfhermansvolledigewerken.nl>

**Bram Oostveen** studied Dutch language and culture at the University of Utrecht and specialized in modern Dutch literature. Since 2007, he has been a research member of staff on the project the *Complete Works* of Willem Frederik Hermans at the Huygens Institute for the History of the Netherlands in Amsterdam. This project will be completed in 2022.

Elsa Pereira

University of Lisbon – CLUL

#### **17th-century holographs in a personal miscellany of D. Francisco Manuel de Melo**

A history of writing practices, based on manuscripts, is yet to be written, but foundations of the modern author-function (Foucault, 1977: 124-130) seem to date back as far as the 14<sup>th</sup> century in some European traditions (Del Vento & Musitelli, 2019: 8). However, holographs from before the 1800s are relatively rare, because most writers did not see any value in their working papers and usually destroyed them. Only with the early Romantics and the so-called Geniezeit did authors start to collect drafts in their archives, and likewise offer them as a memento or gift of friendship (Biasi, 2000: 12; Boie, 1993: 42-43). Until then, manuscripts remained an effective and even preferred forum for poets who could not print their works, but authorial copies shared only the final stages of composition and were usually circulated without a signature, claiming or assigning personal responsibility. Therefore, not many documents qualify as material evidence for the study of 17<sup>th</sup>-century holographs.

In the Portuguese National Archive, Torre do Tombo, there is a personal miscellany that belonged to D. Francisco Manuel de Melo (1608-1666), a prominent

figure in the literary scene of his time, who was a member of Academia dos Generosos (Academy of the Generous). Among other materials, the volume contains several manuscripts by fellow contemporary poets, some of which are explicitly identified as holographs. These are clean copies with few or no layers of revision, but they may not necessarily correspond to final authorial versions, as apograph witnesses of some poems suggest they might have been revised to serve different purposes over time (Pereira & Moreira, 2021).

My presentation will focus on this album of literary sociability and extend to characterise some writing and publication habits in 17<sup>th</sup>-century Portugal.

## References

- Biasi, Pierre-Marc. *La Génétique des Textes*. Paris: Nathan, 2000.
- Boie, Bernhild. "L'écrivain et ses manuscrits". *Les Manuscrits des Écrivains* (dir. Louis Hay). Paris: CNRS/Hachette, 1993: 34-53.
- Del Vento, Christian; Musitelli, Pierre. "La tradition italienne des manuscrits d'auteur: un patrimoine préservé et une culture littéraire". *Genesis*, 49 (2019): 7-12.
- Foucault, M. "What is an Author?". In *Language, Counter-Memory, Practice: Selected Essays and Interviews* by Michel Foucault, ed. D. F. Bouchard, trans. D. F. Bouchard & S. Simon. New York: Cornell, 1977: 113-138.
- Pereira, Elsa; Moreira, Filipe Alves. "Um autógrafo e a tradição apógrafa de Jorge da Câmara". *Miscelânea*, 30 (2021).

**Elsa Pereira** is a contracted researcher at CLUL, School of Arts and Humanities, University of Lisbon, Portugal. She is graduated from the University of Porto (where she completed a BA, MA, and PhD in Romance Literatures and Cultures) and has worked as a Post-doc fellow from the Portuguese Foundation for Science and Technology. Her main publications include a critical edition of the works by Jorge da Câmara (ca.1619-1649), published by Martin Meidenbauer, and a critical-genetic edition of the works by João Penha (1839-1919).

Seamus Perry

Balliol College Oxford

### What can we learn from nineteenth century literary draft manuscripts?

The survival of sometimes large archives of draft material in the nineteenth century interestingly complicates the principles of classical textual theory, for whom the authority of the (almost always missing) authorial manuscript lay at the heart of the discipline of textual scholarship. The authority of a nineteenth century draft often possesses a strange ambiguity, especially for an editor. What should we be doing as

editors when the challenge we face is not the paucity of authorial material but its sheer abundance?

**Seamus Perry** is a Fellow of Balliol College. He was the founding director of the Oxford Centre for Textual Editing and Theory. Among his editions are a selection of Coleridge's Notebooks and a selection of Matthew Arnold (both Oxford University Press).

Elena Pierazzo

University of Tours, France

### **From manuscripts to print, and return: cross-media hybridisation in 16<sup>th</sup> century Italy**

When print with movable was first introduced to Europe, the nascent print industry imitated the mainstream publication model of the time in order to be accepted by their intended customers, i.e. it imitated manuscript production. In 16<sup>th</sup> century Renaissance Italy, only a couple of generations later, the tables completely turned and manuscript production became a niche market, the products of which imitated print. One emblematic case is, for instance, the so-called “scribe of the Popes”, Ludovico degli Arrighi (ante 1490-1527), the first known work of whom (1508) is a magnificent decorated codex, the content and layout of which is an exact copy of the edition of Petrarch's poems published by Aldo Manuzio (1501). Later in his career Arrighi prepared a printed work (completely made of woodblocks) teaching how to write his beautiful italics, and he then became a printer and designed his own types. Another interesting case is that of Anton Francesco Doni, a calligrapher turned printer turned calligrapher again, whose highly decorated holographic manuscripts were donated to the rich and famous of his time. These cases demonstrate how 16<sup>th</sup> century book production is much more complex than the usual received dichotomy print-manuscript, and more complex even than the ground-breaking research conducted by Richardson (2009) leads us to imagine: it seems in fact evident that a culture of hybridisation between media was quite widespread. Manuscripts were not only the reserve of censored or pre-print works (or works not good enough to be printed), but remained the medium of choice in many contexts, even if immediately after the turn of the century they started to imitate prints instead of being imitated by them.

Using Arrighi and Doni as case studies, then, the paper will present different types of hybridisation, such as between typefaces and handwriting, or as seen in layouts, or again in paratexts and texts.

**Elena Pierazzo** is Professor of Digital Humanities at the University of Tours, Centre d'Études Supérieures de la Renaissance. She directs two Master programs in Digital Humanities, Intelligence des Données de la Culture et des Patrimoines and Médiation

Numérique de la Culture et des Patrimoines, and teaches a number of courses in Digital Humanities, Text Encoding and Digital Philology. Her research is primarily concentrated around modern manuscripts, in particular modern draft manuscripts: how to edit them, which form of edition is more appropriate (diplomatic, critical, genetic) and how any of the above changes if the medium of publication is digital.

Bryony Randall  
University of Glasgow

### **Twentieth-century holograph manuscripts: nib, type, Word**

This paper will offer an overview of tendencies in manuscript revision habits over the twentieth century. While the typewriter was already widely used by the end of the nineteenth century, handwriting remained the primary mode of initial literary composition. Scholars have nevertheless argued that technological, economic and aesthetic factors intersected to introduce quite radical changes to many authors' approach to revision during the early twentieth century. This paper will explore how the relationship between writing technologies evolved in the course of the twentieth century. It will draw particularly on the work of James Joyce, Virginia Woolf and Dorothy Richardson, as case studies of a kind, to highlight the relationship between manuscript composition and revision, and literary innovation. It will conclude by drawing attention to the proliferating diversity of approaches to literary composition which had arisen by the late twentieth century, with the advent of word-processing.

**Bryony Randall** is Professor of Modernist Studies and Dean of Graduate Studies (English literature) at the University of Glasgow. Her primary research interests are in modernist narrative fiction, editing modernism, and literature and the everyday. She has related interests in literary theory (particularly feminist and materialist approaches), women's writing, literature and work, and literature and time. Professor Randall is co-General editor with Jane Goldman and Susan Sellers of the Cambridge University Press edition of the Works of Virginia Woolf, and is also co-editing with Laura Marcus the [CUP edition](#) of Virginia Woolf's short fiction. She is editing *The Trap* for the forthcoming [Oxford University Press edition of Dorothy Richardson's Pilgrimage](#). She was PI on the AHRC-funded network on the [New Modernist Editing](#), 2016-17, currently directs the AHRC-funded [Imprints of the New Modernist Editing](#) impact and engagement project, and is co-director of the [Textual Editing Lab](#) at the University of Glasgow. Her monograph [Modernism, Daily Time and Everyday Life](#) was published by Cambridge University Press (2007); she is co-editor with Jane Goldman of [Virginia Woolf in Context](#) (CUP, 2013); and she has published on a range of authors and topics in modernist and protomodernist literature including Virginia Woolf, Dorothy Richardson, Gertrude Stein, H.D., and fin de siècle short fiction. She is co-founder and treasurer of

the [Scottish Network of Modernist Studies](#), and is on the editorial board of the journal [Pilgrimages: the journal of Dorothy Richardson studies](#). Other ongoing research interests include the working woman writer 1880-1920, exploring the relationships between work, writing and gender in the early modernist period; and the one-day novel in twentieth and twenty-first century literature.

Pawel Rodak

University of Warsaw

**Is it possible to print the diary? Three examples: Maria Dabrowska, Jozef Czapski, Witold Gombrowicz**

In my paper I ask the question: is it possible to print an journal intime. Only at the first sight this is a rhetorical question: we know a great many editions of diaries. However, a printed diary is not the same as a manuscript journal. So what changes in print? I answer this question by analyzing three examples of diaries: Jozef Czapski, Maria Dabrowska, and Witold Gombrowicz.

Jozef Czapski (1896-1993) was one of the most important figures in the Polish 20th century, an outstanding painter, writer, soldier, prisoner of Soviet concentration camps, emigration activist, living after World War II in Maisons-Laffitte near Paris and co-creating the local environment publishing a magazine "Kultura" [Culture], very important for the Polish emigration. Jozef Czapski kept his diary almost all his life, from the First World War until his death. Today we have 270 notebooks of his diary, which almost entirely consist of a combination of notes (in four languages: Polish, French, Russian, German) and images (pen, pencil, crayon, watercolor drawings, newspaper clippings, photographs). Czapski himself published excerpts from his diary in magazines under the title "Wybrane strony" [Selected Pages]; later a selection from the diary under this title appeared in a book. However, the book editions of Czapski's journal are only text versions of his original diary.

Maria Dabrowska (1889-1965), a prominent Polish writer, is also the author of a huge diary kept between 1914 and 1965. During World War II Dabrowska decided to rewrite her diary using a typewriter and rewrote 1583 pages (but not the whole diary). Thus, she left behind two versions of her diary. A diary written in 80 notebooks and a typewritten diary. In my paper, I show how many differences exist between the two versions of the diaries (deletions, abbreviations, omissions), concluding that a single, uniform edition of this diary is completely impossible (even if printed editions of this diary exist).

Witold Gombrowicz (1904-1969) is one of the most famous Polish writers of the twentieth century, living in Poland (1904-1939), Argentina (1939-1963), Germany (1963-1964) and France (1964-1969), author of novels and dramas such as *Ferdydurke*, *Cosmos*, *The Marriage* (in 1968 he had a great chance to be awarded the Nobel Prize).

During the last 15 years of his life, he also wrote and published his literary Diary. On the other hand, in 2013, Gombrowicz's intimate diary-chronicle of his life entitled *Kronos* was published. In my paper, I point out the differences between the manuscript and printed versions of *Kronos*, noting above all the very abbreviated and contextualized nature of the manuscript entries, as well as their tabular and spatial order transformed in print into a linear order adapted to the requirements of readers.

In the conclusion of my paper, I want to return once again to the question of whether it is possible to print a diary by emphasizing that even if we print diaries, we should keep in mind the important differences between a manuscript diary and a diary-book. These differences, in my opinion, are not just that the single, unique, exceptional, manuscript copy is replaced by duplicate printed copies. The most important difference is the change in the status of the journal that occurs in print: from an everyday multifunctional writing practice to a text, a book treated almost like a literary work.

**Paweł Rodak** is a historian of Polish culture, professor at the Institute of Polish Culture, University of Warsaw; professeur associé at the Sorbonne University in Paris (Department of Slavonic Studies) and director of the Center of Polish Civilisation (Centre de civilisation polonaise) at the Sorbonne University (2016-2019); head of the Institute of Polish Culture, University of Warsaw (2012-2016). He is a member of research group EUR'ORBEM (Cultures et sociétés d'Europe orientale, balkanique et médiane) and research group «Genèse et autobiographie» (l'Institut des textes & manuscrits modernes, École Normale Supérieure, Paris). He is also a member of the l'Association pour l'autobiographie et le patrimoine autobiographique (France) and International Auto/Biography Association (IABA Europe). He cooperates with École des Hautes Études en Sciences Sociales in Paris (visiting professor 2005, 2013). His main publications: *Wizje kultury pokolenia wojennego* [Visions of Culture in the War Generation] (2000); edition of Andrzej Trzebiński's *Pamiętnik* [Diary], which was kept during the Second World War (2001); *Pismo, książka, lektura. Rozmowy* [Writing, book, lecture. Conversations with Jacques Le Goff, Roger Chartier, Jean Hébrard, Daniel Fabre, Philippe Lejeune] (2009); *Między zapisem a literaturą. Dziennik polskiego pisarza w XX wieku* (Żeromski, Nałkowska, Dąbrowska, Gombrowicz, Herling-Grudziński) [Between written practice of everyday life and literature. Polish writer's diary in the 20th Century (Żeromski, Nałkowska, Dąbrowska, Gombrowicz, Herling-Grudziński)], (2011); *Antropologia pisma. Od teorii do praktyki* [Anthropology of writing. From theory to practice], edited with Philippe Artières (2009); *Kulturologia polska XX wieku, vol. 1-2* [Polish culturology of the 20th century, collective two volumes] (2013); *Leksykon gatunków twórczości słownej* [Lexicon of verbal creativity genres, collective volume] (2014); *Wśród ludzi, rzeczy i znaków. Krzysztofowi Pomianowi w darze* [Among people, things and signs. A Festschrift for Krzysztof Pomian] (2016); *Antropologia pamięci. Zagadnienia i wybór tekstów* [Anthropology of Memory. Issues and selection of texts] (2018); edition of the book with articles of Philippe Lejeune on diaries translated into

Polish „Drogi zeszyt...”, „drogi ekranie...” O dziennikach osobistych [« Dear notebook... », « Dear screen...». About diaries] (2010), edition of the book with articles of Roger Chartier on history of the book and history of reading translated into Polish Czy książki wywołują rewolucje? Szkice z historii książki, lektury i kultury piśmiennej [Do books make revolutions? On the history of books, reading and writing culture] (2019). He is preparing a book entitled Written Things. On the materiality and performativity of everyday writing practices.

Carolina Rossi  
University of Pisa

### **The Missed Ending of *La Cognizione del Dolore*: Genetic Investigations Between Authorial Revision and Editing Practice**

Due to its compositional and publishing history, *La cognizione del dolore* is one of the most complex of Carlo Emilio Gadda's works and it is a relevant matter of study in the field of Italian Filologia d'autore. This paper aims to draw the attention on the composition, revision and transmission of the ending of the novel as testified by the original manuscripts and by the history of its editions. The ending of *La cognizione del dolore* has been presented to the public in three different versions between 1941 and 1987. The last two chapters, in particular, were not published until the fourth reprint of the novel in 1970 due to the expressed veto of the author. As demonstrated by Emilio Manzotti (1996) and, recently, by Chiara Ornago (2019), these chapters have been written by the author at the very beginning of the long-term compositional history of the novel, although they have been published only thirty years later by Gadda's editor. By providing an outline of the genetic history of *La cognizione*, the paper would highlight the variability over time of the author's sense of the novel's ending and, above all, it would show the relevance of the interests of the Publishing House in shaping the structure of the novel itself according to a precise editorial line. The involvement of the author's will is even more problematic if we consider that the two ending chapters have been published one year in advance in the English translation of the novel by William Weaver. On the basis of the collation among different editions and manuscripts, this paper shall ultimately provide some results bright new to the critics, giving proof of the close cooperation between Weaver and Gadda's editor, Gian Carlo Roscioni, in the publishing process of the English version of *La cognizione del dolore*.

**Carolina Rossi** is a PhD student at the University of Pisa. She completed her studies at the University of Bologna, University of Edinburgh and *École normale supérieure* (ENS) in Paris. She is currently Visiting Scholar Researcher at the *École des hautes études en sciences sociales* (EHESS) in Paris. Her research interests are Contemporary Italian Literature, Literary Authorship, History of the 20th Century Italian Publishing, Sociology

of Literature (with a particular regard to Pierre Bourdieu's theories) and Genetic Criticism. In her research project, she reconstructs the trajectory of the Italian writer Carlo Emilio Gadda between the Second World War and the Seventies through an analysis of the editorial practices and intermediaries that enabled the (re)publication of his works. About this author and his work she has published essays on the academic journals "Italianistica", "Allegoria" and "Tradurre".

Paulius V. Subačius

Vilnius University

### **On the Insanely Long Life of Glosses**

In classical textual studies at length discussed the cases when a failure of a scribe to recognise a gloss and its insertion in a text has resulted in several variants of a work transmitted in copies. It would seem that this problem does not pertain to modern manuscripts. True, in the modern period, authors, translators and editors also need to add an explanation of a rare word, an alternative translation etc. to the body text. However, contemporary practices of the arrangement of text, above all, footnotes/endnotes and the possibilities of a commentary block offered by various word processors, in particular, a shorter and more direct way of transmitting works, make it easier to avoid the aforementioned confusion. Yet, curious incidents did occur in the histories of the holographs, when the first publishers and even later scholarly editors erroneously interpreted a modern author who followed the ancient writing practices. The interlinear or marginalia glosses as peculiar textual sprouts especially inherent for self-revised holographs and final authorial selection how to express an idea not necessarily clear.

I'll give examples of the 20<sup>th</sup>-century Lithuanian poets Maironis, Širvys, Vaičiūnaitė, Geda and Nagys. In the early 1920s, Maironis translated several songs of The Rigveda into Lithuanian. In two cases, the author inserted a gloss in a line of the holograph in brackets: next to the Lithuanian translation of desire, he gave the original Hindu concept kama and a better-known analogue of a quite rare dialectal word used in his verses. In the majority of publications, including a recent scholarly edition, this feature of the holograph is conveyed "as is", even without any explanation, as if the gloss were intended to be read as part of a poetic line. The confusion in interpretation was most likely caused by the fact that in other places of the holograph Maironis used "regular" footnotes for explanations, thus the editors did not move gloss-shaped notes to the bottom of the page and left them as a composite part of the body text. In his turn, the author followed the old distinction between glosses and scholia, when a short note is written right next to the commented place, and a longer note is moved farther, to the margins or below a segment of the text.

Geda used a lot of different authorial notes to the poems; Širvys, Vaičiūnaitė and Nagys left numerous drafts in which the choice between textual alternatives in the form of glosses is not expressed graphically. A contemporary reader could recognise the heterogeneity of the gloss regarding the text of a poem if it were an interlinear or marginalia written in a smaller font, but such graphic representation or brackets in the line itself for the authorial note or alternative reading are not an adequate solution having in mind the aesthetic perception of the poems. While discussing the presented cases in this respect, we face a more general problem – how we can modernise the arrangement of textual elements in a contemporary edition of a reading text so that we stick to the original as much as possible, but do not send false signals to the reader about the nature and function of textual elements. More generally, the need or habit of editorial “pruning” of glosses reveals that the notion of relative textual (in)stability also encompasses the tension caused by the inertia of the ancient graphic patterns of the text, which is observable even in the creative practices of modern writers.

**Paulius V. Subačius** studied Lithuanian language and literature at Vilnius University. A lecturer from 1992, and currently a professor of the theory of literature at Vilnius University, a member of University Council. Author/editor of sixteen books in fields of literature, history, textual scholarship, religion, and academic politics. Among them – the first Guide on Textual Scholarship in Lithuanian and several critical editions, printed and digital, of diaries, letters, sermons and poetry of Lithuanian authors. Published some articles in English in *Variants*, *Editio*, *Textual Cultures*, *Filologia XXI*. The latter book – *Twenty-five Years of Religious Freedom*, 2016, the latter edition – the first digital archive in Lithuania, *The Voices of Spring* by Maironis, 2020.

Katerina Tiktopoulou  
Aristotle University of Thessaloniki  
**Materiality (that) Matters**

The archive of an author and especially the (draft) manuscripts allow us to study the writing methods, to understand the habits of revision, to decode and narrate the genesis of the works, to identify the author's readings and their role in the works' creation, to detect the author's interaction with the readers etc. At the same time, it is widely accepted that in draft manuscripts "the writing and its material support form an inseparable unity. To understand draft documents fully one must understand the interdependence of all their dimensions, the visual apprehension and the analytical and interpretive perception must always interact" (Gabler 2016). But is there any interaction between the status of the text's physical properties and the genesis of the texts? Can the study of the materiality of the manuscripts reveal the "habitus" of the

author? The answer is positive if we accept that manuscripts are part and parcel of the "extended mind" (Menary 2007).

It is within this context that this paper will focus on the manuscripts of the poet Dionysios Solomos, who is probably the most important poet in Greek nineteenth century Romanticism and the national poet of Greece. The importance of these manuscripts derives mainly from the fact that Solomos completed but few of his works; most of them, and especially his mature and important compositions, were left unfinished and unpublished during his lifetime. The paper will critically discuss the choices the poet makes of the material support of his writing and the ways in which he interacts with them. Though these choices and uses may seem accidental, the paper will argue that they are not and will try to illustrate that they are an expression of his poetics and can reveal a cognitive turn in Solomos' work. Moreover, that this cognitive turn could be related to the endless revision of his work and its fragmentary status.

#### Bibliography

Gabler, Hans Walter. "The Draft Manuscript as Material Foundation for Genetic Editing and Genetic Criticism". *Varia*, 12-13 (2016): 65-76. Accessed February 14, 2020. <https://doi.org/10.4000/variants.299>

Menary, Richard. "Writing as Thinking". *Language Sciences*, 5 (2007): 621-632.

Dirk Van Hulle. *Modern Manuscripts: The Extended Mind and Creative Undoing from Darwin to Beckett and Beyond*. London: Bloomsbury Academic, 2014.

Jonathan Walker. "Reading Materiality: The Literary Critical Treatment of Physical Texts". *Renaissance Drama*, 41. 1/2 (2013): 199-232.

**Katerina Tiktopoulou** is associate professor in Modern Greek Literature at Aristotle University of Thessaloniki. Her major scientific interests include medieval vernacular and modern literature, manuscript studies, scholarly editing, and digital humanities. She was editor-in-chief of the second revised diplomatic edition of the manuscripts of Dionysios Solomòs (Athens, 1998-2012). Her current principal projects are the digital edition of Dionysios Solomòs' manuscripts ("Solomòs Digital Archive") and the study of the 19<sup>th</sup>-century Greek literature using NLP methods ("Semantic analysis of 19<sup>th</sup>-century Greek fiction with text mining techniques").

Wim Van Mierlo

Loughborough University

#### **"Here we pause": Moments of Doubt in Poetic Composition**

In 1799, work was well under way on *The Prelude*, William Wordsworth's great autobiographical poem, but composition was never certain. When he came to the end of the *First Book*, a moment of doubt set in. In a poetico-philosophical, almost

existential, moment, he questioned the “impotent desire | That I by such enquiry am not taught to understand myself” (DCMS 16, f. 39r). The “impotent desire” is not in and of itself of note; after all, the poet had promised S. T. Coleridge to write *The Recluse*, a great philosophical reflection on man, nature and human life, and although by embarking on *The Prelude* Wordsworth was stalling on *The Recluse*, it is not a particular surprise that some philosophical ruminations found their way into the poem. The sentence with which Wordsworth concludes the passage, however, “Here we pause”, is of greater significance from a genetic point of view. At first intended as a natural stopping point, the “pause” also literally becomes a pause, an interruption in the composition. Wordsworth puts down his pen, but returns to the passage at least twice, first adding four new lines and then another six lines. The pause did not grant him any mental rest.

This is just one of a several moments of doubt that we find not just in Wordsworth but in the drafts of several other poets as well. I want to use the example as a starting point for a larger discussion on what we can fruitfully learn about creative practices from comparing the methods of composition of several poets. Such a comparison forces upon us the notion that the writing of poetry is not a process wholly determined by the idiosyncrasies of the poet’s creativity, but can show remarkable similarities in practice across time. The moment of doubt is just one of these. To attempt a generalization, I will contend that the moment of doubt is not just a moment of crisis – an inability to move forward with the poem – but can in certain case be mustering of creative energy. A poet like Wordsworth engendered his long poems by way of an extended form of bricolage. As a result of the poet alternating between thinking on paper and thinking in the mind, the pause rather suggests a different mode as well: a decalage, or a new taking off at a turning point in the composition.

**Wim Van Mierlo** is Lecturer in English and Publishing at Loughborough University and currently the President of the European Society for Textual Scholarship. As a specialist of modern English literary manuscripts in the period after 1700, he is interested in genetic criticism, manuscripts and archives, literary heritage, and textual scholarship. Much of his work focuses on the composition history of James Joyce, but he has written also on the manuscripts of William Wordsworth, Wilfred Owen, and W. B. Yeats. His book publications include a “genetic” edition of the manuscripts of W. B. Yeats’s *Where There is Nothing* and *The Unicorn from the Stars* published in the Cornell Yeats Series (2012) and two collections of essays, *Genitricksling Joyce* (Rodopi/Brill, 1999), co-edited with Sam Slote, and *The Reception of James Joyce in Europe* (Continuum/Bloomsbury, 2004), co-edited by Geert Lernout. He also produced two special issues of *Variants: Reading Notes* (2004, co-edited with Dirk Van Hulle) and *Textual Scholarship and the History of the Book* (2007). His essays have appeared in *Comma: International Journal on Archives*, *James Joyce Quarterly*, and *Modernist Cultures*.

Pim Verhulst, Dirk Van Hulle, Felix Hermans  
University of Antwerp

### **A Digital Beckett Manuscript Chronology**

To date a writer's holograph manuscripts, it is necessary to link them to other documents, such as diaries and letters. The four-volume CUP publication of a substantial part of Beckett's correspondence offers interesting avenues of research for Beckett scholars, but it is a selection of letters. During our work on the Beckett Digital Manuscript Project (BDMP), we noticed that some of the letters that did not make it into the four volumes contain valuable data about Beckett's writing process.

With the Beckett Manuscript Chronology, we would like to link the letters to the manuscripts, by offering brief summaries of the information regarding Beckett's works mentioned in the letters without quoting them, according to a practice that is already applied at archives such as the ones at Washington University (e.g. the Wenning Collection) and the University of Reading (e.g. the Herbert, Cohn and Mitchell collections). The combination of this information, the date of the letter and the BDMP's research into the composition and publication history of Beckett's texts is a powerful tool for Beckett studies.

It will be a digital tool that builds on existing research such as the Beckett Digital Manuscript Project ([www.beckettarchive.org](http://www.beckettarchive.org)) and John Pilling's Samuel Beckett Chronology (Palgrave, 2006). No doubt due to the limitations of the paper codex format, the Palgrave Chronology did not disclose the sources from which the information was taken. In a digital environment, however, such restrictions do not apply. The Beckett Manuscript Chronology not only combines the information available in Pilling's Chronology, the 'Letters of Samuel Beckett'/'Beckett Letters Web Project' and the Beckett Digital Manuscript Project, it also adds information (location and summaries) of unpublished correspondence and links it to specific documents in the BDMP. For example, when Beckett mentions in a letter to a correspondent that he has just written, revised or translated a specific passage in his works, the Chronology directly forwards the reader to the document in question.

Having accurate chronological information is not just important from a bio- or bibliographical point of view, for example to date certain draft versions. It also visualizes the interconnectedness of Beckett's oeuvre, showing for example that he worked on a particular text while translating another, thus highlighting moments of interaction between texts that remained hidden before. This is especially important to better understand the intermedial nature of Beckett's work and the reciprocity between different genres and media (prose, theatre, poetry, radio, television, film, etc). The proposed paper will present the rationale behind the Beckett MS Chronology and illustrate it with a 'work in progress' demo.

**Pim Verhulst** is a postdoctoral researcher at the University of Antwerp and an editorial board member of the Beckett Digital Manuscript Project, for which he has co-edited and authored several modules. He has also published various articles and book chapters on Beckett and is an assistant editor of the Journal of Beckett studies.

**Dirk Van Hulle** is Professor of Bibliography and Modern Book History at the University of Oxford, director of the Centre for Manuscript Genetics at the University of Antwerp, co-editor of the Journal of Beckett Studies and co-director of the Beckett Digital Manuscript Project ([www.beckettarchive.org](http://www.beckettarchive.org)).

**Felix Hermans** is researcher at the Centre for Manuscript Genetics (University of Antwerp). He is currently preparing a PhD dissertation titled "Beyond the Archival Turn: Bridging the Gap between Digital Archives and Critical Editions," in which he proposes an editorial model for genetic criticism in the digital age.

Gabriele Wix

University of Bonn

**Born-digital Manuscripts and the Contemporary Author.**

**Marcel Beyer, for Example**

In the digital age, there is a gap between the digital natives born from about 1980 onward and the generation of authors who did not grow up with the Internet. They are usually anchored in writing with the typewriter, even if they work with the computer today. In my paper, the question of how this transitional situation is reflected in digital writing processes will be addressed. The author who is subject of my paper is the 2016 Georg Büchner prize winner Marcel Beyer, born in 1965, a poet, novelist, librettist and essayist. He is regarded as one of the most influential authors in the German-speaking world and poetologically follows the tradition of turning away from subjectivism towards the "realities" – whereby the "realities" also and above all include language, see the poet Thomas Kling, who died in 2005 at the age of 47:

We are dealing with the difficulty of translating, translating the realities, the real-life facts of historical, cultural and contemporary realities. We are dealing with the realities, the real-life facts of spoken and dead languages. Diving through all existing languages.

Another crucial point is the contemporaneity of author and scholar or editor. Not only that Beyer's drafts are embedded in a kind of logbook, which means a clear presence of the author. The contemporaneity of author and editor also raises questions of

changes in the philological academic culture. A few exemplary pages from various digital dossiers génétiques by Beyer will serve as a case study.

**Gabriele Wix** teaches at the University of Bonn, Department of German, Comparative and Cultural Studies with focus on the interface between art and literature of the 20th and 21st century. She curates exhibitions on international artists' books and on writing processes, e.g. Martin Kippenberger, Lawrence Weiner, Richard Tuttle, Stefan Steiner, Thomas Kling, Marcel Beyer, Max Ernst. She is also co-editor of the edition of Thomas Kling's works to be published in November 2020, and Board member of the ESTS. She is also co-editor of the edition of Thomas Kling's works, Berlin: Suhrkamp 2020. For the list of publications, see <http://www.germanistenverzeichnis.phil.uni-erlangen.de>.

Jan Zieliński

University of Warsaw

**Imprinted in the Holograph: from an UNESCO Site back to the Mniszech Brothers'  
1764 Description of the Canton of Neuchatel**

A look at the 2007 dossier, successfully submitted by two Swiss cities, La Chaux-de-Fonds and Le Locle, in order to get inscribed at the UNESCO World Heritage List as a „Watchmaking Town Planning” Site reveals an extensive use, in form of lengthy quotations, of an eighteenth century book, called in this dossier a work that „constitue la souche fondatrice” and was one of two „véritables textes instaurateurs”\*. This „founding text” of the history of watchmaking is still alive, translated into English in 2008 as the „Description of the Mountains and Valleys of Neuchatel and Valangin”\*\*. Through the nineteenth and twentieth centuries the French text of the book was published several times under the name of Frédéric-Samuel Osterwald (Osterwald). In the eighteenth century, however, the book was published, couple of times in French and once in a German, expanded, translation – anonymously. Only recently it was connected to an unpublished manuscript, written in French jointly by two Polish travellers to Switzerland, the Mniszech brothers: *Rélation du voiage des Montagnes de Neuchatel fait en Aout 1764*. The aim of my enquiry is to place the quotations in the UNESCO dossier in a broader context, in the reversed sequence, through the English and German translations and through the printed French editions back to the original manuscript, in order to show the imprint of the ingenious travel observations on subsequent editions and to claim the authorship (or, at least, co-authorship) for the Mniszech brothers.

\* <https://whc.unesco.org/uploads/nominations/1302.pdf> p. 156 & 158.

\*\* <http://www.watkinsr.id.au/Osterwald.pdf>

**Jan Zieliński** completed his studies in Polish literature at the Warsaw University. Afterwards, he worked for the Institute of Literary Research (IBL) in Warsaw, where, in 1983, he defended his doctorate (*The Navel of the Novel*, a comparative analysis of five European autobiographical novels). In the years 1991-98 he served as the cultural counsellor at the Embassy of Poland in Switzerland. Afterwards, he was lecturing on Polish literature at the University of Fribourg, Switzerland (where he received his habilitation degree in 2006). 2007-21 he was professor for world (comparative) literature at the Cardinal Stefan Wyszyński University in Warsaw, Poland. He has published a dozen of books, mostly on Polish literature of the Nineteenth and Twentieth centuries. He is also a translator from English, French and German, e. g. of novels by Richard Brautigan, Christopher Isherwood, James Jones, Philip Roth. Participant of the Eight International Conference of the Henry James in Trieste and author of a paper published in *The Sound of James: The Aural Dimension in Henry James's Work*. Ed. by Leonardo Buonomo. Trieste 2021, Edizioni Università di Trieste.