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Manuscripts in the Age of Print

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Manuscripts
in the **Age of Print**
Abstracts

Brett Barney is a research associate professor at the Center for Digital Research in the Humanities at the University of Nebraska-Lincoln and Senior Associate Editor for the Walt Whitman Archive. He has worked on a variety of digital editing projects, and he served two terms (2010-2013) on the TEI Consortium's Technical Council.

Kevin McMullen is a research associate professor of English at the University of Nebraska-Lincoln, a Faculty Fellow in Nebraska's Center for Digital Research in the Humanities, and the project manager of the Walt Whitman Archive and Charles W. Chesnutt Archive. Along with his two co-presenters, he developed guidelines to encode Chesnutt's hand-corrected page proofs in TEI, experience which he and a team at the Whitman Archive have recently been applying to Whitman's print/manuscript hybrid materials.

Ashlyn Stewart is a digital scholarship specialist at Boston College Libraries, where she specializes in creating digital archives and editions. She has a longstanding interest in nineteenth-century US literature, history, and culture, and enjoys the challenges of bringing print and manuscript sources from that period online. At BC, she leads interdisciplinary teams to create text-based digital projects and teaches students to create their own digital collections. Previously, she worked on digitizing manuscripts at the Walt Whitman Archive and galley proofs at the Charles W. Chesnutt Archive.

Manuprint in the Age of Digitization

Brett Barney, University of Nebraska [Lincoln]

Kevin McMullen, University of Nebraska [Lincoln]

Ashlyn Stewart, Boston College

At the Walt Whitman Archive and Charles W. Chesnutt Archive, we have been working to digitize hand-corrected page proofs, a process that has laid bare the fact that digitization pipelines have long prioritized the conventions and processes of print. Support for manuscript encoding remains secondary and under-developed, limiting what we can encode even when using the standards of the Text Encoding Initiative (TEI). Considerations of items such as corrected proofs, which combine manuscript and print, have therefore barely been broached. We want to do justice to these "manuprint" documents that are usually overlooked in digitization and digital scholarship, despite their historical prevalence as print exploded in the nineteenth century. They contain fascinating insights into the writing and revision processes of literary and historical figures, revealing key changes in the realization of a text. These hybrid documents also demonstrate how the practices and conventions of print came to affect literary production, including manuscript stages. Yet we often lack sufficient markup and guidelines to effectively encode core characteristics of proofs, such as the use of multiple hands and printers' marks.

Our talk will draw on our experiences to TEI-encode corrected page proofs, the difficulties we encountered, the approaches we took, and the problems that remain. Our hope is to open a conversation—with our fellow panelists and our audience—about how the provisions for encoding such documents might be strengthened, to collectively consider the best ways to responsibly bring print/manuscript hybrid documents—particularly hand-corrected proofs—into the digital realm.

Iga Baska is Contractor in the NPRH grant "Archives of the Philomaths – digital edition" (June 2021 – present) Data Analyst in the Humanities Research Data Laboratory of the Catholic University of Lublin (June 2022 – May 2023).

Her research interests are primarily in digital humanities and scholarly editing with a particular focus on digital editing. She is interested in the theory and practice of creating digital editions, both documentary and critical. She is interested in the differences between traditional and digital editions, exploring the transferability of editorial concerns to digital 'language', and the possibilities of extracting and reusing humanities contextual data.

Her research and work to date has primarily covered the 19th century. She is interested in the literature of this period, the history of the Philomath Society and the history and works of its members. In addition, she studies the language and phonetic features characteristic of the 19th century and borderland areas (also issues of modernisation of these features). She is mainly involved in the compilation and publication of historical documents and personal materials.

Publishing 19th-Century Manuscripts as Digital Editions: Opportunities and Challenges

*Iga Baska, University of Warsaw – Poland [Speaker]
Urszula Jańczyk, John Paul II Catholic University of Lublin*

In the 19th century, some manuscripts were created with the intention of being published in print, while others were meant to remain in handwritten form. At the time, no one could have imagined that these manuscripts might one day be digitally processed. Paradoxically, however, digital editions of handwritten documents can often capture their character and complexity more accurately than printed forms, whether textual or facsimile. In my presentation, I aim to explore the research opportunities offered by the digital editing of 19th-century manuscripts, the new challenges such endeavors pose for editors, and whether the TEI standard and available tools for digital publication are sufficiently advanced to represent the complexity and unique features of these manuscripts. My presentation will draw on several digital editions that I have co-authored, including *The Philomath Archive* and the *Youthful letters of Joachim Lelewel*, both based on handwritten documents. I intend to examine my observations through several lenses: the context of a single manuscript, a multi-author collection of manuscripts, a single-author collection, and the distinctive features and differences among various groups of manuscript materials processed digitally.

Elena Bilancia obtained her PhD in Philology and in Italian Studies from the universities of Naples Federico II and Paris 8 Vincennes – Saint-Denis. She is currently a research fellow at the Scuola Superiore Meridionale and a contract lecturer in Italian Literature at the Department of Humanities at Federico II. Her research interests focus on vernacular dialogue production and Renaissance lyric poetry. She has worked on authors such as Boccaccio, Machiavelli, and Torquato Tasso. In 2024, she published the monograph *Il dialogo in volgare. Forme dell'argomentazione retorica nel XVI secolo* with Bit&s.

Vernacular Rhetorics of the 16th Century: Between Oral Culture and Writing Practices

Elena Bilancia, Scuola Superiore Meridionale

The development of vernacular rhetorical theory played a key role in the intellectual culture of the Italian and European Renaissance. This research focuses on the treatises produced within the academic circles of Padua, Venice and Ferrara during the 1540s and 1560s, while also considering the extensive translation and commentary of classical rhetorical works. The growing need to establish an autonomous set of rhetorical principles, crafted by (and for) literary professionals rather than university professors, extended beyond humanistic pedagogy and the formation of the ideal *vir bonus dicendi peritus*. It also addressed the changing role of intellectuals and their evolving relationship with cultural, political, and religious institutions in the turbulent period between the end of the Italian Wars and the onset of the Counter-Reformation. This research thus centers on two main pillars: the exegetical and editorial apparatus of commentaries, translations, and vernacular adaptations of the classical rhetorical corpus; the development of a distinct rhetorical practice within academic circles (such as the *Infiammati*, *della Fama*, and *Elevati*) that actively promoted the vernacular as a language for civil communication. Within this framework, the often contentious and competitive relationship between typographic culture and manuscript circulation of knowledge is critical, as evidenced by the debate within the *Accademia degli Infiammati* over the superiority of one medium or the other for disseminating ideas. In this context, the work of Sperone Speroni is particularly significant, as he remained consistently skeptical of the printing press while paradoxically praising it in his *Discorso in lode della stampa*.

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 at Antwerp University (2017) on the role of the scholarly editor in the digital environment. She specialized in digital scholarly editing with a focus on modern manuscripts, genetic criticism, and semi-automated collation. Currently, she works as a researcher at the DHLab of the KNAW Humanities Cluster.

Beatrice Nava's research focuses on authorial philology and Digital Scholarly Editing, with a specific interest on modeling and digital representation of textual sources. She is particularly interested in modern manuscripts editing and in the representation of authorial corrections from a diachronic perspective. Since January 2023, she started working as a postdoctoral researcher at the Innovating digital Editions group of the Huygens Institute, where she collaborates on the eDITem project and on The Mondrian Papers project.

Bram Oostveen followed the Bachelor's Degree programme in Dutch Language and Culture and the Master's Degree programme in Dutch Literature at the University of Utrecht. Since May 2007 he has been working on this project as a research member of staff, and writes the text history of one or more works by Hermans for each part of the series. He is preparing the digital research material for future volumes and, in this framework, is currently comparing digitised book prints journal publications and other primary and secondary documentary sources that are relevant for the text history.

Elena Spadini studied Romance Philology (PhD) and Digital Humanities (MA)

at the University of Rome Sapienza, École nationale des chartes and Universidade Nova de Lisboa. Since 2022 she is a Research Navigator at the University of Basel, where she collaborates with digital humanities and in particular scholarly editing projects. She is in charge of the digital component of the project "Gustave Roud. Œuvres complètes", directed by D. Maggetti and C. Jaquier.

Talking about Differences: Towards a Consensus on Visualizing Textual Variation

Elli Bleeker, Huygens Institute for the History and Culture of the Netherlands [Speaker]

Beatrice Nava, Universität Wien [Speaker]

Bram Oostveen, Huygens Institute for the History and Culture of the Netherlands

Elena Spadini, Universität Basel

The past decades have seen the rise of a wide range of collation tools to track the transmission of manuscripts, create stemmata, or study the development of a literary work (i.e., CollateX, StemmaWeb, TraViz). These tools have made a huge change in the way we study and understand textual variation. However, challenges persist, especially in visualizing the collation output. The prevailing visualizations (alignment table, variant graph) are often only understandable to experts on the text itself. And, since textual scholarship is a diverse field with heterogeneous texts and ditto research orientations, it is difficult to design visualizations that suit more than one research project. A consensus is crucial for developing broadly useful tools and ensuring their output is accessible to a wider scholarly audience. Similarly, we need shared specifications for functional visualizations. To address these challenges, we gathered a diverse group of textual scholars and UX experts in order to:

- 1) develop a shared vocabulary to discuss textual variation;
- 2) inventory design principles for visualizing textual variation;
- 3) create general guidelines for sharing collation results. Furthermore, to ensure that the vocabulary and the design principles remain up-to-date, we established a Working Group on visualizing textual variation. Our research paper will present the workshop's initial outcomes (i.e., the shared vocabulary, design principles, and sharing guidelines). And, not surprisingly, we will end our presentation with a passionate call to the ESTS community to subscribe to the Working Group, whose success depends on the support and maintenance of our entire community.

Sònia Boadas Cabarrocas (Llagostera, Girona, 1984) is a Professor of Spanish Literature at the Universitat Autònoma de Barcelona (UAB), member of the scientific committee of PROLOPE (Research Group on Lope de Vega, UAB) and has been principal investigator of the 'Theatregor' project on Golden Age theatre, funded by the Marie Curie Actions. She has taken part in 16 national and international R+D+i projects and her publications include two monographs, six critical editions, more than 40 book chapters and articles in scientific journals, as well as the edition of three collective volumes and the coordination of four monographic issues.

How to Use IA to identify Unknown or Miscataloged Autograph Manuscripts. The LopeDetector

Sonia Boadas, Universitat Autònoma de Barcelona – Spain

This paper aims at showing how new technologies and Artificial Intelligence (AI) can help us to recover the literary heritage of past centuries, focusing on the accurate identification of unknown or miscataloged autograph manuscripts. To do so, we will show the LopeDetector, an HTR (Handwritten Text Recognition) model created by the Thal-IA project and developed with Transkribus that identifies Spanish Golden Age theatre autographs. For now, this model has been trained to recognize Lope de Vega handwriting using 39 autographs, and tested with 290 manuscripts from different authors (totalizing almost 3 million words). The results of this recognition are excellent, achieving near-perfect detection of Lope's handwriting as opposed to that of other authors. Thus, the LopeDetector can turn out to be a powerful tool to potentially recognize a significant number of unknown or miscataloged autograph manuscripts.

Giandomiano Bovi obtained his Ph.D. in double degree between the University of PARMA (IT) and the University of TOURS (FR), Centre d'Études Supérieures de la Renaissance (CESR CNRS UMR 7323) with a dissertation on the "Imitations and translations of Catullus in XVIth century Italy." He has been teaching Latin at the University of Strasbourg as a Lecturer for the academic years 2022/2023 and 2023/2024. He is currently affiliated to the University of Catania as a Researcher (*assegnista di ricerca*) on the project PRIN 2022 PNRR EXCERPTA. EXploring Contents of Early Roman Period Taken from Anthologies (Sicily, XV-XVI cent). He has published several articles on academic journals and he has obtained the French Qualification to the role of *Maître de Conférences* in 2024. He is a member of the Editorial Committee of the scientific journals "Parole Rubate" and "Paideia". He is a Member of the Institute of Catullan Studies at the University of Parma. His research primary interest is the reception, interpretation, and fortune of classical poetry in the Middle Ages and the Renaissance. He is at the final stage of the work of his PhD dissertation on the influence of Catullus on 16th-century poetry in Italy, aiming to publish it as a monograph by the end of 2025. His second book project aims at the study of the *Poemata* by Julius Caesar Scaliger (1484-1558), a prominent author in the Franco-Italian world of the 16th-century and a humanist of an encyclopaedic culture whose verse production is still completely neglected and requires numerous critical studies.

Sicilian Miscellaneous Manuscripts in the XVth and XVth century

Giandomiano Bovi, Università di Catania

The paper will show the results of the research project PRIN 2022 PNRR *Excerpta*. EXploring Contents of Early Roman Period Taken from Anthologies (Sicily, XV-XVI centuries), focused on the study of the *excerpta* that could be found in the humanistic miscellaneous manuscripts preserved in Sicilian libraries. The project aims to offer an updated codicological description of known manuscripts, discover unstudied ones, as well as provide a diplomatic transcription and a philological study of all the sections of Greek and Latin texts by classical authors. Firstly, I will illustrate some case studies of the most interesting manuscripts we examined. I will show how some of these manuscripts provide textual variants useful to place them in the modern stemma codicum: it is possible conclude these *excerpta* stem from already known *veteriores* manuscripts. I will then illustrate how the *excerpta*, even if they are contained in *codices recentiores*, sometimes provide new useful data for the modern critical editions of Latin authors. I will formulate hypotheses on the motivations for the collation of texts by different authors on a single codex. Finally, I am showing the website where these manuscripts have been digitised, thanks to the collaboration of the Accademia di Belle Arti di Catania and the Sovrintendenza della Regione Sicilia. I am also discussing how paratext and textual variants of the miscellanies has been included on the website.

Any suggestions or insights from the committee and the participants on how to extend this research on miscellaneous manuscripts to other Italian regions would be gratefully welcomed.

Sara Brasca is a PhD student in the National Doctorate in Heritage Science at the University of Rome La Sapienza. My research project is entitled "Alle origini del Fondo Palatino della Biblioteca Palatina di Parma: la costituzione della raccolta incunabolistica di Carlo Ludovico di Borbone a Lucca e l'attività del bibliotecario Pietro Pera".

She graduated in Modern Philology at the Catholic University of the Sacred Heart in Milan, where she collaborated with C.R.E.L.E.B. (European Research Centre Book, Publishing, Library).

She took part in the ANR – DHAF (Dante d'hier à aujourd'hui en France) project at the Université Sorbonne Nouvelle Paris 3.

Collecting manuscripts and incunabula in the 19th century: Pietro Pera librarian in Lucca

Sara Brasca, Sapienza Università di Roma

Starting from *Varie Avvertenze Utili, e necessarie agli Amatori de' buoni libri* (1756) by Gaetano Volpi, and drawing on the contributions of Kristian Jensen (*Revolution and the Antiquarian Book: Reshaping the Past, 1780-1815*) and David McKitterick (*Print, Manuscript and the Search for Order, 1450-1830* and *The Invention of Rare Books: Private Interest and Public Memory, 1600-1840*), up to the most recent monographs *The Economics of the Manuscript and Rare Book Trade, ca. 1890-1939* and *The Pre-modern Manuscript Trade and Its Consequences, ca. 1890-1945*, it is possible to trace how specific criteria for collecting manuscripts and early printed books emerged between the eighteenth and nineteenth centuries.

This paper aims to revisit these reflections in order to address the following question: is it possible to identify certain characteristics that allowed manuscripts to continue to be collected, despite the advent of print? In particular, the study will focus on the case of the personal library of Carlo Ludovico of Bourbon, assembled during his Duchy of Lucca (1824-1847) with the assistance of librarian Pietro Pera, who, in his address *Intorno all'origine, progresso ed utilità della Reale Biblioteca Palatina di Lucca*, outlines the selection criteria for the volumes.

A comparison between the manuscript catalogue and the incunabula catalogue of this collection – now preserved in the Biblioteca Palatina in Parma – may offer further insights into whether these two bibliographic categories were viewed as competing or complementary within a fully nineteenth-century collection.

This panel session brings together three different but intertwined approaches to the textual research on one of the greatest writer of the 20th century, in Italy and abroad, Primo Levi. DRAFTS: Some remarks on Primo Levi's revision of his typed version of If not now, when? (Claudia Rosenzweig) Primo Levi published is fictional novel Se non ora, quando? (If not now, when?) in 1982. While revising his novel for the print on the galleys, he introduced often some minor changes, that suggest that he was trying to disrupt what in Italian language is given, natural, especially in idiomatic expressions. He wanted his writing to be exact as much as possible, awakening the reader from the trap of fictionality. In this paper I wish to present some examples of this practice.

From Archives to Digital Scholarship. Primo Levi's Drafts, Words, Letters

*Mariaros Bricchi, Università degli Studi di Pavia
Martina Mengoni, Università degli Studi di Ferrara
Claudia Rosenzweig, Bar-Ilan University [Israël]*

WORDS: THE PRIMO LEVI THESAURUS

The Primo Levi Thesaurus (PLT) is an online dictionary that scientifically surveys the vocabulary of Levi starting from his first book, *Se questo è un uomo*, and follows the reuse of words and expressions in all his later works. My paper will present the PLT as an outcome of digital textual scholarship, based on the most up-to-date lexicographical studies. Therefore, its lemmatization does not assume that the unit of meaning is a single word, but rather the syntax of its relationships within the sentence. The result is a structure of items that makes explicit the system of valences or arguments, so that the bonds that determine different meanings are immediately visible. Furthermore, each item also includes its genetic variants, which shed light on the process of Levi's language formation as reflected in handwritten or typescript documents.

LETTERS: LEVINET

LeviNet is an ERC Starting Grant project that consists in an online open access bilingual edition of Primo Levi's correspondence with German readers and intellectuals: it is available at www.levinet.eu and all the correspondence will be published by the end of 2027. In this paper, I would like to address:

- 1) the challenges of an online edition based on documents of different types (typescripted and manuscripted) than comes from different archives;
- 2) how the textuality of such peculiar genre (the letters) can benefit from an "horizontal" digital way of reading;
- 3) the choices in the system of comments and peritexts (notes, tags, summaries, boxes, insights), their complementarity and the way they are intertwined to each other.

Stephanie P. Browner is a University Professor at The New School in New York City. She teaches courses on Chesnutt, African American Literature, textual editing, and archives. She is the founder and co-editor of The Charles W. Chesnutt Archive and the General Editor of a multi-volume print edition of Chesnutt's complete writings with Oxford University Press.

A Text Under Pressure: The Manuscript History of Charles W. Chesnutt's "The Doll"

Stephanie P. Browner

Three years after publishing a novel based on the Wilmington 1898 massacre and coup, Chesnutt submitted to the *Atlantic Monthly*, where he had published many times, a story that linked antebellum racial terror with postbellum political intimidation. The editor rejected "The Doll," accepting instead the far less incendiary "Baxter's Procrustes." Nine years later, Chesnutt published the story in *The Crisis*. Although the story has earned valuable scholarly attention, its manuscript history and Cleveland context have not. The story's protagonist is modeled on the most powerful Black Republican in Cleveland, George A. Myers (1859-1930), and the heavily revised draft reveals Chesnutt thinking through the links between antebellum race violence in the South and the catastrophic failure of the contemporary Republican party to live up to its earlier ideals.

Sandra Cano Aguilera has recently received her PhD in Studies in Antiquity and the Middle Ages at Universitat Autònoma de Barcelona (2025), holds a master's degree in Classical Archaeology by ICAC-URV-UAB (2019) and graduated at the Universitat Autònoma de Barcelona in Classical Studies (2017).

Currently she is a collaborator on the research project "Spain-Europe Intellectual Networks in the Development of Antiquarianism and Epigraphy: Consolidation Phase (1521-1570)" at Universitat Autònoma de Barcelona. Her studies have focused on XVIth century epigraphic and numismatic books and manuscripts, editing for her PhD thesis Antonio Agustín's *Diálogos de medallas, inscripciones y otras antigüedades* (1587).

**From Draft to Print and More. A Case Study:
Antonio Agustín's *Diálogos de medallas, inscripciones y otras antigüedades* (1587)**

Sandra Cano Aguilera,
Universitat Autònoma de Barcelona

Our research project "Spain-Europe Intellectual Networks in the Development of Antiquarianism and Epigraphy: Consolidation Phase (1521-1570)" at Universitat Autònoma de Barcelona is dedicated to the study of the creation, transmission, circulation and uses of the epigraphic and antiquarian information among the European humanists' networks. As a collaborator in this project, my work has focused on editing and studying Antonio Agustín's *Diálogos de medallas, inscripciones y otras antigüedades* (1587), a posthumous compendium of all the numismatic and epigraphic knowledge accumulated by its author throughout his life.

In this communication, I will describe the long process of the *Diálogos*' editorial project, from handwritten documents to the printed book. I will review the links between Antonio Agustín's correspondence, his notebook entitled *Alveolus* (Madrid, El Escorial Library, ms. S-II-18) and the three known stages of the *Diálogos*' text before its printing. On this matter, I will emphasise the role of the Bibliothèque Municipale de Bordeaux's ms. 813 as a copy of a first draft of the work. Moreover, I will highlight the handwritten notes in the *Diálogos*' first edition copies from the Bibliothèque Mazarine and from a private collection that might contain information to add to a hypothetical second edition of the book or its Latin translation.

Manuscripts on Stage

Paola Cattani, University of Rome

Paola Italia, University of Bologna

Giulia Raboni, University of Parma

PAOLA ITALIA MANOSCRITTI

IN MOSTRA. IL CASO ITALIANO

Grazie a una lunga tradizione di manoscritti e varianti d'autore, dal Codice degli abbozzi VL 3196 di Francesco Petrarca, diventato un oggetto di culto già nel XVII secolo ai manoscritti leopardiani, su cui nel 1927 si fonda la Filologia d'autore, in Italia l'interesse verso i manoscritti data dalla fine dell'Ottocento, con la prima mostra su Tasso nel 1898 e mostra un'attenzione rivolta all'autografo considerato non solo come strumento di studio, ma come testimonianza della "funzione autore" e come "oggetto d'arte", meritevole di essere messo in mostra ed esposto. Il contributo ricostruisce la storia delle prime mostre di manoscritti in Italia, intrecciata con la costruzione dell'identità nazionale e la nascita della filologia d'autore e della critica delle varianti, scaturita dall'Expo parigina del 1937, dove il giovane Gianfranco Contini vide in mostra gli autografi di Zola, Flaubert, Baudelaire, Proust, nel primo "Museo della letteratura".

PAOLA CATTANI, AUTOGRAFI D'AUTORE NELLA FRANCIA DEL PRIMO NOVECENTO: PAUL VALÉRY TRA MERCATO E FILOSOFIA DELLA LETTERATURA

Nella Francia del primo Novecento, il poeta Paul Valéry diede un contributo significativo alla diffusione dell'interesse verso gli autografi d'autore, formulando sul piano teorico l'idea di una "poetica" sempre in divenire, e organizzando assieme a Julien Luchaire in occasione dell'Expo parigina del 1937 la mostra di autografi dei grandi autori francesi nel primo "Museo della letteratura". Valéry si associò inoltre al progetto di *Le Manuscrit autographe*, rivista creata nel 1926 da Jean Royère e dedicata alla pubblicazione di facsimili

di autografi di contemporanei; e non mancò di curare con grande attenzione edizioni delle proprie opere talvolta comprensive di facsimili dei manoscritti, promuovendo anche numerose mostre e collaborazioni con gli artigiani del libro a stampa. Il contributo intende ricostruire le origini dell'interesse di Valéry verso il manoscritto (nel duplice solco dell'eredità simbolista e del culto per i codici leonardeschi ammirati in gioventù all'Institut de France) e soprattutto indagarne i significati, commerciali da un lato, e dall'altro propriamente politici oltre che filosofico-letterari.

GIULIA RABONI, IL VALORE DELL'AUTOGRAFO

L'Ottocento è il secolo della passione per l'autografo: album, raccolte, collezioni, che ben presto assumono un valore economico e che se da un lato contribuiscono alla dissoluzione di insiemi archivistici e librari, dall'altro, in casi virtuosi, permettono la conservazione di carte altrimenti a rischio di dispersione. Oltre al compito primario dell'individuazione di testimoni dispersi, la ricostruzione della circolazione e soprattutto del commercio di materiali autografi è però di per sé un capitolo interessante della fortuna di un autore, della sua fama e della sua valutazione sia per il ruolo e lo spessore dei personaggi coinvolti (penso a figure come Carlo Morbio, Ercole Gneccchi, Damiano Muoni, Federico Gentili, collezionisti non solo, come è noto, di autografi ma di importantissimi documenti storici e opere d'arte), sia perché il 'borsino commerciale' offre un elemento significativo nella storia della fama e ricezione di un autore, nonché della percezione della identità culturale di un paese, entro e fuori i propri confini.

Serena Costantini si è laureata in Italianistica presso l'Università degli Studi di Udine nel 2023, conseguendo allo stesso tempo il Diploma della Scuola Superiore Universitaria "Toppo Wassermann". Attualmente è dottoranda del 39° ciclo in Studi Linguistici e Letterari – curriculum di Italianistica presso l'Università degli Studi di Udine (tutor Prof.ssa Silvia Contarini), in co-tutela con il Centre d'études supérieures de la Renaissance – CESR dell'Université de Tours (tutor Prof.ssa Elena Pierazzo). Il suo progetto di ricerca si pone l'obiettivo di allestire un'edizione digitale dei carteggi di Ippolito Nievo con i corrispondenti Andrea Cassa e Arnaldo Fusinato.

Le Cronache di Mantova di Federigo Amadei: note intorno a un manoscritto della biblioteca di Alessandro Nievo

Serena Costantini, Centre d'études supérieures de la Renaissance UMR 7323 – Université de Tours

L'opera *Cronaca Universale della Città di Mantova* di Federigo Amadei (1684-1755) rappresenta un caso emblematico di sopravvivenza della cultura manoscritta nell'età moderna. Fino al 1954, anno in cui fu pubblicato il primo volume dell'edizione integrale (Mantova, C.I.T.E.M., 1954-1957), la *Cronaca* di Amadei rimase allo stato manoscritto e conservata in pochi esemplari autografi presso la Biblioteca Comunale Teresiana (ms. 1060) e l'Archivio di Stato di Mantova (Fondo D'Arco Carlo, nn. 75-79). Sempre l'edizione C.I.T.E.M., nella sua Prefazione, dà notizia di copie manoscritte realizzate dalla seconda metà del Settecento fino alla fine dell'Ottocento. Informazioni aggiuntive sulla circolazione dell'opera arrivano, più di recente, da una *Nota nieviana* di Fausta Samaritani e Patrizia Zambon a proposito della "biblioteca di casa Nievo" (*Archivi del Nuovo*, 10-11, 2002, pp. 56-68): nell'inventario della biblioteca di Alessandro Nievo, nonno paterno di Ippolito, figura infatti un unico manoscritto in due volumi registrato come "Amadei – Cronache di Mantova". Da solo, il documento costituisce quasi un quinto del valore stimato per l'intera raccolta libraria all'epoca dell'inventario (1843). Alla luce delle risultanze emerse nell'ambito degli studi nieviani, quindi, il contributo si propone di dare una nuova e più aggiornata cognizione dello stato di conservazione dei manoscritti contenenti la *Cronaca*. Inoltre, si renderà conto di quanto è noto sui loro passaggi di proprietà e, ove possibile, si formuleranno ipotesi sull'arrivo di una copia presso la famiglia Nievo. Infine, si tenterà di comprendere le ragioni per cui l'opera di Amadei abbia generato una tradizione manoscritta piuttosto che una diffusione a stampa prima del 1954..

Serena Carlamaria Crespi is currently a post-doctoral researcher for the PRIMA Project. For two years, she worked as an engineer and data quality manager in the field of digital humanities at the Université Grenoble Alpes, within the Litt&Arts laboratory and she co-directed the DAHU center. She holds a PhD in Digital Humanities, a joint degree between the University of Florence and the CESR in Tours, where she developed a system for exploring 17th-century manuscript heritage currently preserved in Florence. You can explore the project here: MIV17.

From Qualitative to Quantitative (and Back Again): Computational Analysis of 17th-Century Manuscripts Preserved in Florence

Serena Crespi, Centre d'études supérieures de la Renaissance UMR 7323 – Université de Tours

This paper explores the potential of quantitative and computational approaches applied to the study of 17th-century literary manuscripts currently preserved in Florentine libraries. Traditionally examined through qualitative methods-focused on philological, codicological, and historical dimensions-these manuscripts can now be revisited through large-scale analysis, enabled by digital tools, without abandoning the interpretative depth characteristic of the humanities. By employing handwritten text recognition (HTR), text mining, and network analysis, the project aims to map the formal, generic, and discursive features of this manuscript corpus, identifying trends, recurring patterns, and circulation dynamics that would be difficult to detect through close reading alone. A distant reading perspective allows us to move beyond case studies and uncover broader structures, while close reading, reactivated by computational findings, enriches textual interpretation and recontextualization. The shift from qualitative to quantitative approaches – and the return – is not a binary opposition, but rather an epistemological dialogue. Far from flattening the complexity of early modern texts, computational methods open up new critical questions and help redefine the role of the literary scholar in the digital age. This paper reflects on the theoretical and methodological implications of integrating distant and close reading, offering concrete examples from the ongoing study of 17th-century manuscripts housed in Florence.

J-prof. Elisa Cugliana is a Germanic philologist and digital humanist based in Cologne, Germany. She earned her Ph.D. in 2022 with joint supervision from the Universities of Venice and Cologne: her doctoral project involved creating a Digital Scholarly Edition of a medieval German translation of Marco Polo's work and developing a strategy to deal with the normalisation of medieval texts computationally. Currently, she is one of the professors at the Institute for Digital Humanities at the University of Cologne. She is engaged in pioneering methodologies for scholarly editing, with a current focus on the computational edition of a *sortes* text.

Computational Editing of Magical Texts with Hybrid Transmission

Elisa Cugliana, University of Cologne

Sortes texts are a divinatory genre originating in Late Antiquity (Heiduk et al. 2020). Initially, these works were taken seriously for predicting the future in matters of life and death. However, during the medieval and Early Modern period, they evolved into social games, often as a strategy to avoid censorship (Heiles 2018). This paper examines one such work, the *Prenostica Socratis Basilei* (PSB; Guardo and Negrilic 2015), focusing on its late medieval and early modern German versions. The German branch of the PSB includes manuscripts and early prints from the 15th and 16th centuries, which will be published as a computational scholarly edition (Cugliana et al. 2024a, Cugliana 2023). A fundamental step in textual criticism involves collating all extant witnesses of a work. While challenging for linear texts, this task becomes particularly complex with non-linear, interactive and game-like texts like the *sortes*. Here we encounter not only the expected variance of pre-modern texts, but also variance of game rules, illustrations, diagrams, randomising mechanisms and other structural components. Notably, the most intricate randomising mechanism (a combination of onomantic and astronomical calculations) appears in one of the early printed editions of the German PSB. This paper explores computational methods to address the complexities of this hybrid transmission in a scholarly edition. The crossing paths constituting the textual fabric of the versions and witnesses will be presented in light of their transmission, showing how Labelled Property Graphs seem to offer the most suitable technology for modelling the *sortes*, from the materiality of each document to their stemmatic dimension (Cugliana et al. 2024b).

Irene Diego Rodríguez received her PhD in Modern Languages from the University of Alcalá University in 2020 and is currently a Lecturer in English at UNED, where she teaches courses on English Literature at undergraduate and postgraduate levels. Her research interests are chiefly in the field of Manuscript Studies, English Historical Linguistics and Medieval Scientific Literature. She has contributed to international journals, such as *Token: A Journal of English Linguistics* or *Revista de Lengua para Fines Específicos*, and has published chapters in volumes edited by Peter Lang or Cambridge Scholars. As an author, she has written the monograph *Pe boke of ypocras in Late Middle English Manuscripts* (2023). She is currently working on English medical manuscripts from the Medieval and Renaissance periods.

***e boke of Ypocras* And its "Afterlives" : identity and Transmission History of a 16th century Miscellany from Cambridge Trinity College**

Irene Diego-Rodríguez, Universidad Nacional de Educación a Distancia

According to the Wren Digital Library online catalogue, Cambridge Trinity College MS 1404 (O.8.29) gathers several treatises of various dates written in English, Latin, French, Arabic and Dutch. Direct examination of the codex reveals that it contains a sixteenth-century witness of *e boke of Ypocras* (ff. 6v-10r.), a zodiacal lunary which outlines the effects that the moon causes in each of the twelve Signs of the Zodiac upon parts of the body leading to different types of sicknesses. *e boke of Ypocras* was translated into Latin from Greek and Arabic sources during the early Middle Ages (Thorndike, 1960; Kibre, 1977, 1978; De la Cruz Cabanillas and Diego Rodríguez, 2018). In the fourteenth century, it started to be translated into different European vernaculars. The treatise circulated extensively in Middle English throughout the late Middle Ages, and it survives in several fifteenth-century medical miscellaneous manuscripts which have been recently edited and studied (Diego Rodríguez 2023). However, post-1500 witnesses of *e boke of Ypocras* remained unedited. This paper aims to examine and study the sixteenth-century witness of *e boke of Ypocras* in Cambridge, Trinity College MS 1404 (O.8.29). First, the paleographical transcription of the tract will be collated with the late mediaeval witnesses of the zodiacal lunary under study to establish the identity of this witness and to place it in the line of transmission. Second, it also provides new insights to reflect on how this treatise influenced the ongoing interpenetration of medical astrological thought in the sixteenth century to prove how medical astrological knowledge from the Middle Ages was widely accepted and valued in sixteenth-century England.

Wout Dillen is Senior Lecturer in Library and Information Science, with a focus on Knowledge Organization and Digital Environments. As a Literature and Linguistics student, who obtained his PhD in Literature at the University of Antwerp (Belgium) in 2015, he became more closely acquainted with the field of LIS science later on in his academic career, during his Experienced Researcher fellowship in the Marie Skłodowska-Curie ITN on Digital Scholarly Editing (DiXiT) here in Borås (2016–2017).

Manuscripts in the Age of GitHub. Small-Scale 'Editions' of Documents with Personal Value in a Course on Digitizing Cultural Heritage Materials

Wout Dillen, University of Borås – Sweden

The premise of this year's conference rightly asserts that manuscripts did not become obsolete with the introduction of the print medium, but instead continued to be made, shared and preserved well beyond the introduction of the printing press. Indeed, handwritten documents continue to claim a place in our present-day society, where print has equally doubtfully been 'replaced' by the digital medium. Good examples of this phenomenon can not only be found in the proliferation of archives and editions of 'born-analog' drafts of literary works and the like, but also in projects like the German 'Love Letter Archive' (liebesbriefarchiv.de), that 'aims to preserve a unique collection of private, authentic love letters as a valuable testimony of love and everyday life'. Through preservation efforts like these, private documents with personal value come to represent integral aspects of our joint cultural heritage. This paper will start from a course on Digitizing Cultural Heritage Materials, taught at the University of Borås, where students learn about the intricacies of library digitization by embarking on a project of their own. After a brief introduction to GitHub, they were encouraged to use the platform to develop and publish a digitization project website using a template designed expressly for this purpose. Students were allowed to digitize any document they saw fit, as long as they were able to argue for its relevance as cultural heritage. In several cases, they picked documents of personal value as well as historical or cultural relevance, such as passed down wartime correspondences, a motorcycle diary scrapbook, or a postcard collection. As such, their work may fulfil a similar function to the 'Love Letter Archive', albeit on a much smaller scale, and with smaller ambitions. Although these projects are not developed as 'Digital Scholarly Editions' by the students (or even the product of a course in textual scholarship per se), both outputs do share many characteristics, and their producers run into many similar problems. In this paper, I will examine some of the differences and similarities between both types of endeavors as I introduce some of our students' projects, and offer my open access template as a potential starting point for small-scale low budget editing projects.

Stéphanie Dord-Crouslé est chargée de recherche au CNRS, à Lyon, au sein de l'Institut d'histoire des représentations et des idées dans les modernités (UMR 5317 IHRIM). Spécialiste de Flaubert, elle analyse la genèse des œuvres de cet écrivain et travaille à leur édition aux formats imprimé et numérique. Elle a participé à la nouvelle édition des Œuvres complètes dans la collection Bibliothèque de la Pléiade des éditions Gallimard, et dirige le site "Les dossiers documentaires de Bouvard et Pécuchet" qui rassemble et organise les pages destinées au second volume de ce roman posthume et inachevé.

À l'interface du manuscrit et de l'imprimé : Flaubert et ses copistes

Stéphanie Dord-Crouslé, Institut des Sciences Humaines et Sociales – CNRS Sciences humaines et sociales – École normale supérieure – Lyon (ENS Lyon)

Au temps de l'imprimerie triomphante, Flaubert s'est toujours revendiqué comme un "homme-plume". En moyenne, il a travaillé cinq longues années pour écrire chacune de ses œuvres, noircissant des milliers de pages. Mais il coupait brutalement le cordon avec elles dès qu'elles sortaient du stade manuscrit pour accéder à l'état imprimé. Or ce point de bascule comporte une étape intermédiaire, souvent passée sous silence, qui complexifie le mécanisme. En effet, jamais le romancier ne se serait dessaisi du manuscrit définitif autographe d'une de ses œuvres. Chacun d'entre eux a d'abord été confié à un copiste professionnel, et c'est ce manuscrit allographe, préalablement relu et corrigé par l'écrivain, qui a ensuite été remis à l'imprimeur. À l'interface de la genèse rédactionnelle manuscrite et de la diffusion imprimée, le copiste initiait le passage d'un ordre à l'autre, facilitant la lecture, normalisant la ponctuation et désambiguïsant certaines notations. Ces modifications étaient certes opérées sous le contrôle de l'auteur, mais un contrôle parfois trop lâche d'autant plus que si Flaubert s'était résolu à publier, pour lui, le régime idéal de son œuvre littéraire demeurerait indéfectiblement non seulement celui du manuscrit mais celui de l'autographe. En utilisant le cas particulier de cet écrivain (donc entre 1850 et 1880), on tentera de mieux cerner cette figure mal connue du copiste professionnel, un médiateur dont le rôle ne se limitait pas à faire commerce de sa "belle main".

Ewelina Dubicka is a Doctoral candidate in Literature Studies at John Paul II Catholic University of Lublin. She began her doctoral studies in 2022, focusing on the textual study of Moszyński's Album. She completed her master's studies in Polish Philology with a specialization in Glottodidactics at the same institution in 2022 and bachelor's degree in Editing at 2020. Her research activity includes contributing a chapter to the scientific monograph and participating in various conferences related to text creation.

Moszyński's Album – Scholarly Editing Challenges and Digital Solutions

Ewelina Dubicka, John Paul II Catholic University of Lublin

Moszyński's Album is a notebook of the Polish Romantic poet Adam Mickiewicz, containing drafts of various works, including Vilnius poems, sonnets, translations, and fables. To date, two editions of this source have been published (in 1898 and 1993), both containing minor modernizations, as well as different ways of noting deletions occurring in texts (in footnotes, endnotes or using a line running through the middle of a word). The 1993 edition included scans of the manuscripts; however, the images quality is poor, and the edges of some pages were cut in a way that makes it impossible to read parts of certain words. These issues affect the readability of the texts and limit ability to use aforementioned editions for further research by scholarly editors or linguists. The proposed solution is to prepare a digital edition, which will include high-quality images of the manuscripts and a new transliteration. This was planned as part of a project aiming to investigate the creative process documented in the Album and other authorized sources. The presentation will discuss earlier editions and their limitations, differences between the various versions of the texts in the Moszyński's Album and their counterparts in other authorized sources, as well as a preliminary version of the digital edition.

Sandra Provini is Professor of sixteen-century French literature at the University of Rouen and a member of the CÉRÉdI. Her current research focuses on translations of Ovid's works in the sixteenth century; in particular, she published the digital edition of Michel d'Amboise's *Dixiesme Livre de la Metamorphose* (1537) and of his *Contrepistres d'Ovide* (1541) in 2022. As a member of the Institut Universitaire de France since October 2023, she is preparing a critical edition of the *XXI Epistres d'Ovide* by Octovien de Saint-Gelais.

Lucien Dugaz is 'ingénieur' at the École nationale des chartes. He has prepared the extensive digital edition of Saint-Gelais's *Eneide* (forthcoming, *Miroir des classiques*) and written several articles on Octovien de Saint-Gelais' translations.

Les XXI Epistres d'Ovide d'Octovien de Saint-Gelais (1497), du manuscrit à l'imprimé et de l'imprimé au manuscrit

Sandra Provini, Centre d'Études et de Recherche Éditer/Interpréter (CÉRÉdI) – Université de Rouen Normandie : EA3229

Lucien Dugaz, Centre d'Études et de Recherche Éditer/Interpréter (CÉRÉdI) – Université de Rouen Normandie : EA3229

The XXI Epistres d'Ovide by Octovien de Saint-Gelais (1497), from manuscript to print, and from print to manuscript. Octovien de Saint-Gelais's French translation of Ovid's *Heroides* in verse, presented to King Charles VIII in 1497, was a huge success, as proven by the fourteen surviving manuscripts – several of them lavishly illuminated for members of the French court – and the thirty editions published between 1500 and 1546. The *editio princeps*, published in Paris by Antoine Vérard around 1499-1500, gave rise to hybrid editions, printed on vellum and accompanied by paintings instead of woodcuts (BnF, VELINS 2088 and 2089). Vérard followed the model of early manuscripts, such as the one painted by Robinet Testard for Louise de Savoie in 1497 (BnF, fr. 875). However, Vérard's edition was later used in return as a model for a manuscript copy (Oxford, Balliol College, 383), produced for Jean de Chabannes before his death in 1503: the innovations introduced by the bookseller can be seen in the page layout, the display of the Latin original text in the margins of the translation, the aesthetic of the initials and miniatures, and the final table of contents. An examination of the textual variants confirms that Vérard's printed version predates the Oxford manuscript. This paper therefore proposes to re-examine the methods of textual transmission and reception of manuscripts and printed editions around 1500. Parallels will be drawn with the *editio princeps* of Saint-Gelais's *Aeneid* (Vérard 1510), in order to compare the printed history of two major translations in Middle French.

Úna Faller is a first year doctoral student attached to NOTCOM, an ERC project of two units of the French National Centre for Scientific Research (CNRS) in Lyon and in Oxford. Having completed a Master's entitled 'Rare Book and Digital Humanities' from the Université de Franche-Comté, she is interested in the intersections between early modern book culture, gender and medicine. Her PhD work examines epistemological discourses on the female body and approaches to women's health in texts such as manuscript recipe books and printed medical manuals.

"...to make a woemans milk come & increase, take the Green Leaves of fennell" : Manuscript Recipe Books and Herbal Remedies for Managing Women's Health Concerns, 1600-1697

Úna Faller, école Normale Supérieure – école Normale Supérieure – Lyon, IHRIM (Institut d'Histoire des Représentations et des Idées dans les Modernités) – France, CNRS

This paper surveys potential knowledge transfer between manuscript recipe books attributed to women, compiled in England during the seventeenth century, and printed works of early modern botanical practice. We explore how writers of these manuscript sources may have engaged with concepts of the nature of plants and their application in medicine, specifically those which were used in remedies for women. These can include, for example, peony roots, garden tansy or saffron to treat uterine disorders. We seek to understand how women contributed to the development, correction and transfer of knowledge of botanical medicine as used in relation to their own bodies and health, through the medium of manuscripts. The corpus will be studied under the lens of two principal questions. We ask whether there is evidence of exchanges between these manuscript sources and knowledge disseminated in printed works in circulation in the same period. How might women have adapted this knowledge to their own medicinal pursuits? We also aim to identify any dominant medical theory in these sources and its evolution over the course of the century. Exploring these questions will illustrate how women engaged with changing botanical norms in this period. Manuscript recipe books provided women with an alternative avenue of scientific exploration outside the strictly-defined hierarchy of medical practice. Formalising women's participation in 'kitchen physic' from an epistemological standpoint thus advances our understanding of their knowledge-creation techniques within the wider contexts of manuscript culture and medicine in Early Modern Europe.

Medial Anachronisms in the University of Chicago's Special Collections

Rebecca Flore, University of Chicago

Elizabeth Frengel, University of Chicago

Christopher Wild, University of Chicago

TIME TRAVELING WITH MONK AND KNIGHT

Broken books of hours, cut-out miniatures, singular manuscript letters plucked from their archival context – how do these medieval fragments find new purpose and give new meaning to a mass-produced work of historical fiction? This paper will consider the production of an extra-illustrated edition of Frank W. Gunsaulus's *Monk and Knight* (A. C. McClurg 1891), the first of five copies compiled by his wife, Georgeanna Gunsaulus and now held among the Gunsaulus collection at the University of Chicago Library. Frank Gunsaulus was an early member of Chicago's bibliophilic Caxton Club, a collector of historical and literary manuscripts, and an author, minister and antiquarian who died in 1921 and presumably had no hand in the extra-illustration of his magnum opus. Georgeanna Gunsaulus's selection and placement of manuscript fragments among Gunsaulus's printed text invites interesting questions about the nature of co-authorship and the supposed fixedness of a book's of time and place of publication.

CHICAGO'S SCRIBES AND THE PRESENTATION MANUSCRIPT BOOM AT THE TURN OF THE 20TH CENTURY

The modern manuscripts collections at Chicago-area institutions like University of Chicago and the Newberry Library preserve numerous presentation manuscripts produced locally in the late 19th and early 20th centuries, hinting at a bustling market for calligraphy and illumination in Chicago at that time. From diploma engrossing to memorial tributes to industrialists and local celebrities, scribes produced

manuscripts commissioned by universities, corporations, and even government agencies. This talk will use contemporary newspaper accounts, calligraphers' personal and business records, and their manuscript output to explore the history of Chicago's engrossing and illumination firms like The Scriptorium and Scroll Studio and scribes like C. L. Ricketts (1859-1941), remembered today mainly for his personal collection of medieval and early modern European manuscripts. It will consider their training and stylistic influences, as well as their customers and the economy for manuscript production in Chicago at the turn of the 20th century.

DANIEL SUDERMAN'S EMBLEMATIC MEDITATIONS ON (MANU)PRINT

Daniel Suderman (1550–c.1631) is mainly known as a lyricist and composer of church hymns. An adherent of the mystical spiritualism of Caspar Schwenckfeld, he not only was a collector and disseminator of the manuscripts of the medieval Germany mystics Meister Eckhart, Johannes Tauler, and Heinrich Seuse but he also devised his own meditational emblems, entitled *Schöne Ausserlesene Figuren*. A survey of the extant copies reveals that every copy is unique, consisting of different selections of engraved emblems. Each page contains a lengthy descriptive title, an image, and a subscription of rhymed couplets. The text is "handwritten" or engraved in calligraphic lettering on the plate, alongside the engraved image, resulting in a total work of art in miniature. My paper will explore how *Schöne Ausserlesene Figuren* unsettle the distinctions between manuscript and print, word and image, codex and broadsheet, representing an unusual medial anachronism.

Sara Gallegati est doctorante en Humanités Numériques à l'université de Macerata (Italie). Son projet de recherche se consacre au Panegirico di Plinio a Trajano de Vittorio Alfieri et consiste en la numérisation et l'étude de l'œuvre.

Evaluating Transkribus for Automated Manuscript Transcription: A Case Study on "Alfieri 6"

Sara Gallegati, Università degli Studi di Macerata

The study explores the use of the Transkribus platform for the automatic transcription of manuscripts, using texts included in the "Alfieri 6" manuscript. After an initial test phase with the generic *Italian Handwriting M1 model*, the results of which proved unsatisfactory, a customised model was created from the M1 model, which obtained a CER of 13.40%. A second training, expanding the ground truth set, reduced the CER to 6.9%, with more accurate transcriptions. Despite the progress, some difficulties in distinguishing between similar letters remain, but the study confirms the effectiveness of Transkribus for transcribing handwritten texts, suggesting the importance of adequate data to improve the quality of automatic transcription.

La circolazione manoscritta di Doni tra Sette e Ottocento. Il caso dei mss. 684 e 688 della Biblioteca Bertoliana di Vicenza

Fabiana Garofalo, Università degli Studi di Padova

Il contributo si propone di esaminare la rilevanza della circolazione manoscritta delle opere di Anton Francesco Doni tra il Seicento e l'Ottocento, periodo in cui la stampa era già ampiamente diffusa. Tali manoscritti, spesso non datati e realizzati da copisti posteriori non professionisti, erano destinati a un uso personale e sono classificabili come 'copie seriori'. Particolarmente apprezzate sono le opere appartenenti al filone apoftegmatico e novellistico dell'autore. L'intervento si focalizza in particolar modo sugli esemplari manoscritti 684 e 688, conservati presso la Biblioteca Bertoliana di Vicenza (*Raccolta di 'centurie' di testi novellistici, "trascritte a proprio uso da Gasparo Perego milanese"*). Siamo dinanzi al primo e al quinto tomo di cinque manoscritti, attribuibili a un certo Gasparo Perego, contenenti una trentina di 'centurie' di novelle, tra cui diciotto attribuibili a Doni e riconducibili alla *Zucca*, ai *Mondi* e alla *Seconda Libreria*. Il contributo si propone di esaminare i mss. 684 e 688 attraverso un'analisi filologica e codicologica. L'analisi filologica si concentrerà sulle varianti testuali presenti nei manoscritti rispetto alle edizioni a stampa coeve e posteriori delle opere di Anton Francesco Doni. Questo consente di rilevare eventuali modifiche, adattamenti o censure operate dal copista. L'aspetto codicologico si focalizzerà sulla materialità dei manoscritti, studiando il tipo di carta, la legatura e la grafia. Questi elementi potranno fornire preziose indicazioni sulla datazione e la provenienza dei manoscritti, nonché sul contesto in cui sono stati prodotti e utilizzati. L'analisi delle caratteristiche fisiche dei manoscritti aiuterà a comprendere meglio le modalità di lettura e fruizione dei testi in epoca premoderna. Infine, il confronto con altri manoscritti simili conservati in altre biblioteche permetterà di individuare pratiche comuni e differenze significative nella trascrizione e nella circolazione delle opere di Doni. Si segnala in particolare il ms. 395 conservato presso la Biblioteca Civica di Belluno (*Raccolta di scritti di mano di Giovanni Cappellari*) e il ms. 1723 della Biblioteca Statale di Lucca (*Raccolta di scritti di G. B. Marcucci*). Entrambi gli esemplari contengono scritti riconducibili proprio alla *Zucca*, ai *Mondi* e alla *Prima* e *Seconda Libreria* di Doni.

Sakari Katajamäki is managing editor of the unit Edith – Critical Editions of Finnish Literature (Finnish Literature Society – SKS) and associate professor at the University of Helsinki and at the Theatre Academy (Uniarts Helsinki). His editorial work has focused mainly on nineteenth-century Finnish writers. He is currently PI of the multidisciplinary research project Traces of Translation in the Archives and the chairman of the WSOY Literary Foundation and the Seurasaari Foundation. Katajamäki is co-founder of the conference series GENESIS, co-editor of Genetic Criticism in Motion (2023), and president of the European Society for Textual Scholarship.

Calendar, Diary, Bullet Journal or Scrapbook? Translator's Private Tools for Recording, Planning, and Self-Reflection

Sakari Katajamäki, PhD, Associate Professor, Finnish Literature Society – SKS

In the current research project *Traces of Translation in the Archives* (Finnish Literature Society – SKS 2021–2025, funded by the Kone Foundation), our research team is exploring archival sources in translators' personal archives and other archives related to translation. Translators' diaries have often been the subject of discussion in our project, but in the practical research work we have rarely come across such documents in the archives. I recently had access to the personal archive of Tarja Roinila (1964–2020), who was a Finnish translator and essayist. Her archive contains stacks of her private documents the genre of which seems to alternate or mix between different private tools for recording, planning, scrapbooking, and self-reflection. Often these documents are various hybrid forms of calendars, diaries, bullet journals, and even scrapbooks. In my ongoing case study, I will explore these documents from the perspectives of textual scholarship and translation studies, discussing their role as private documents and as tools for working towards published translations and essays.

Margit Kiss is a senior research fellow at the Institute for Literary Studies Research Centre for the Humanities, HUNREN. He obtained his PhD in linguistics in 2007. Her research areas include historical lexicology, lexicography, philology, textology and digital humanities. Currently she is working in critical edition of the literary and linguistic theses of Ferenc Kazinczy (1759–1831), the one of the leading figures of the 19th-century Hungarian language renewal.

The Consequences of the Multiplication of Textual Variations – the Change of the Literary Narrative

Margit Kiss, Hungarian Research Network

The oeuvre of Ferenc Kazinczy (1759–1831, one of the leading figures of the 19th-century Hungarian language renewal) is vast, not only because of the large number of manuscripts he produced in many genres, but also because of the constant rewriting of his works. A special, unique method is required for a critical edition of his oeuvre.

In our current project, during the textological-philological work on his literary and linguistic theses, we discovered the problems of defining the system of text versions and creating the volume structure, due to the large number of manuscript versions and their different statuses. In order to analyse and classify the huge number of variants, we complemented the methodology of traditional philological processes with digital humanities methods. Stylometric analysis was used to determine the relationship between about 40 variants, while computer image processing was used to detect and identify texts written by others within Kazinczy's own texts.

The proliferation of manuscript versions of texts not only modernises traditional methodology, but also alters our previous knowledge of the linguistic and literary historical processes of the period. While the narrative of language renewal in the 19th-century is currently based on the only printed contemporary version of the treatises, the critical edition, by taking into account and analysing all the (manuscript) versions, will not only revise the history of the origin of the works in question, but also the fundamental theses concerning the history of Hungarian language renewal.

Wojciech Kruszewski is a Literary scholar, editor. Field of interests: Polish literature of the 19th and 20th centuries, editing, digital edition, genetic criticism. Head of the Chair of Textology and Edition (Faculty of Humanities, The John Paul II Catholic University of Lublin, Poland).

Understanding and Transparency: Some Reflections on Digital Editions

Wojciech Kruszewski, The John Paul II Catholic University of Lublin

My presentation is based on my recent work preparing both a documentary digital edition of 19th-century manuscripts and a critical digital edition of Mickiewicz's "The Forefathers". I will contextualise these projects within current editorial practices in Poland and the theoretical traditions of Polish textual scholarship. Central to the paper is the idea of the text as a research hypothesis, drawing on the hermeneutic tradition of understanding. I will discuss how this understanding intersects with the role of transparency in digital editions. The paper will challenge the prevailing paradigm of transparency in digital scholarship, proposing alternative models for conceptualising and presenting texts.

Rosamaria Laruccia holds a PhD in Italian Literature (2023) and is a research fellow at the University of Bologna (Project: transLATINg Italian Literature 2024-2025). Her research interests include the latinization of vernacular religious and spiritual texts from the 15th to the 17th century, humanistic historiography, and encyclopedic pursuits in the late 15th century. She has conducted extensive studies on the humanist Pellegrino Prisciani, focusing on his diplomatic and literary activities. A monograph dedicated to Pellegrino Prisciani, which reconstructs his intellectual and biographical profile, is currently in press.

Cristina Solidoro obtained her PhD in Culture letterarie e filologiche from the University of Bologna, as part of a joint supervision with the école Pratique des Hautes études in Paris, specializing in études Médiévales. She is currently working on the PRIN 2022 PNRR REDDIS project, dedicated to the cataloging, analysis, and description of reused documentary fragments. Her research focuses on various topics within Latin paleography and Diplomatics, including the reuse of manuscripts, the administration of justice in the late Middle Ages, and the manuscript tradition of the latin version of the Nicene-Constantinopolitan Creed, among others.

Old and New Writings at the Este Court: Archival Practice and Documentary Reuse in the Lifetime of Pellegrino Prisciani

Rosamaria Laruccia, Alma Mater Studiorum Università di Bologna

Cristina Solidoro, Alma Mater Studiorum Università di Bologna

With the advent of printing, certain manuscript types persisted due to their uniqueness and specific characteristics. For example, the humanistic miscellanies, which remained in use for a long time, reflect the encyclopedic view of culture and history that spread during the 15th and 16th centuries, embodying diverse and complementary interests. Similarly, another form that resisted printing was the document, which, by nature, retained extrinsic features that validated it for juridical-administrative purposes.

Both of these forms intersect in the activities of some humanists, who showed particular attention to documentary writings, especially in relation to the archives in which these were organized and classified, while also repurposing them for literary use. In this context, the figure of Pellegrino Prisciani (ca. 1435-1518), the first *conservator* of the Estense archives, ambassador, and historian, is key.

This proposal is structured around two parallel and interconnected reflections: first, Prisciani's work of reorganizing the Estense archives, involving the selection of certain writings, acquisition of new ones, and discarding of others; and second, an investigation into two of the three volumes of the *Collectanea* Prisciani compiled during the same period, as a result of his recovery of documentary writings. Prisciani's example illustrates a unique relationship with manuscript writing, which was neither replaced nor downgraded by printing. Instead, it opened new perspectives for use and reuse precisely due to the advent of printing.

Arantxa Llàcer Martorell is a postdoctoral researcher at the University of Valencia (UV), where she obtained her PhD in 2021 with the thesis "Jaume Ramon Vila i el seu Dietari. Edició i estudi" (Jaume Ramon Vila and his Diary. Editing and study), which obtained the qualification Excellent Cum Laude with an international mention.

In 2022 she won a Margarita Salas competitive postdoctoral contract, and since then she has been working on the project 'Els impressors catalans de Lope de Vega', as a member of the PRO-LOPE research group at the Universitat Autònoma de Barcelona. As part of this project, she has carried out a one-year research stay at the University of Trento. Her lines of study are aimed at providing knowledge of a period of Catalan culture that was underrated in the sixteenth, seventeenth and eighteenth centuries, and thanks to her first project she has focused on the study of the commercial networks between cultural agents – printers, booksellers and traders – involved in the study of the cultural agents. The project has focused on the study of the commercial networks between the cultural agents – printers, booksellers and traders – involved in the dissemination of literature, specifically in the circuit of ideas and books between Castile, the Crown of Aragon and some European cities. In doing so, he aims to demonstrate the active and constant circulation of literature between the main peninsular capitals and to other parts of Europe, and the existence of a commercial network that left traces in literary production, which until now has only been timidly intuited.

More with less? Testing a New Handwriting Detector for Small Corpora

Arantxa Llàcer Martorell, Universitat Autònoma de Barcelona

In this presentation we will show a Handwritten Text Recognition (HTR) detection model trained to identify autograph manuscripts by Tirso de Molina. This model is based on the successfully tested LopeDetector, and its main goal is also to identify previously unknown or miscataloged autograph manuscripts from the Spanish Golden Age Theatre. However, it presents two important differences. The first one is that the corpora that we have used for handwriting recognition is much smaller than that of Lope de Vega (only 2 autographs in comparison to the 39 by Lope de Vega). The second one is that it has been created using open access Machine Learning software (such as eScriptorium). This presentation will also address the challenges that we have faced during the creation of this model: the preparation of the materials for analysis, the process of implementing the tool and the accuracy rate achieved in identifying Tirso de Molina's handwriting. Finally, we will also discuss the potential adaptability to other authors, since highly relevant authors of this period such as Miguel de Cervantes, Juan Pérez de Montalbán, Agustín Moreto, or Luis Vélez de Guevara have very limited corpuses of autographs (with only 2 or 3 autographs).

Camilla Marangoni is a PhD candidate in the Heritage Science program coordinated by Sapienza University, holding a scholarship from the University of Turin. Her research primarily concerns the illumination of incunabula and the iconography of legal manuscripts, with a current project on illuminated 15th-century editions kept in Turin's historical collections. Since receiving a CERL Grant in 2020 she has been working as a MEI editor, leading to her involvement in the "Dante 1481" project the following year. She is a member of the group "Ius Illuminatum" and of the Instituto de Estudos Medievais of the University of Lisbon.

Illuminating printed books: the hand-decoration of incunabula in Turin's 15th-century editions

Camilla Marangoni, University of Lisbon

Traditional studies on the advent of printing have often overemphasized the divide between manuscripts and printed books. More recently, scholars have reassessed the stark dichotomy between incunabula and 15th-century manuscripts, arguing that the two shared many features and, for a long time, coexisted as parallel methods of book production. Book decoration is a key area illustrating this overlap: while a considerable number of printed copies were either left plain or supplied with rubrication or simple forms of decoration, some of them were lavishly illuminated on parchment, often by established artists. During this transitional time, illumination proved to be receptive to the changes and, by customising their printed copies with complex ornamentation, some aristocratic owners demonstrated that they were not prejudiced towards the new medium. This paper proposal stems from an ongoing project taking place in the libraries of the city of Turin, which comprises a census of the hand-decorated incunabula present in the collections. The presentation will showcase a group of beautifully illuminated volumes, with the purpose of offering some relevant examples of early printed books whose decoration can be likened to that of the splendid manuscripts of the time. While presenting some discoveries and suggesting new attributions resulting from the systematic research in the Piedmontese collections, the aim will be to stress the importance of not neglecting incunabula when studying the latter phase of book illumination. The selected examples will illustrate how a complementary examination of both media can inform the artistic and historical developments of this distinctive era.

Beatrice Masciotti ha conseguito la laurea magistrale in Filologia moderna all'Università di Pavia, dove è stata alunna del Collegio Ghislieri. Sta frequentando il Dottorato in "Italianistica e Filologia moderna" presso la Scuola Normale Superiore di Pisa, con una tesi su *Fuori di casa* di Eugenio Montale, nella prospettiva di un'edizione commentata della raccolta.

Towards the Digital Critical Edition of Montale's "Fuori di casa": some thoughts on the methodological tools of authorial philology in the digital realm

Beatrice Masciotti, Scuola Normale Superiore di Pisa

The poster will outline the initial steps taken towards the preparation of the digital critical edition of *Fuori di casa* (1969) by Eugenio Montale, starting with an illustration of the methodologies and tools used, followed by an explanation of the editorial criteria. This edition aims to complete the study of variants conducted by Luisa Previtera in the *Meridiano* volume *Prose e racconti*, serving both as a tool to investigate Montale's tendencies toward textual revision and as an opportunity for methodological reflection on encoding within the field of authorial philology.

The transcription of the edition's base text was carried out using eScriptorium. Part of the presentation will therefore focus on the analysis of the *mise en page* through the controlled vocabulary SegmOnto, on the decisions made during the transcription process, and on the accuracy results achieved by the transcription and segmentation models used to automate the process. Reflection on the segmentation and transcription criteria adopted constitutes a significant aspect of the research; in the absence of a consolidated standard, the solutions applied here for handling hybrid documents – combining printed and handwritten elements – indeed represent just one of the many possibilities available to us.

The critical edition will use the first set of drafts of *Fuori di casa* as its base text. Consequently, the critical apparatus of this edition will adopt an evolutionary approach, documenting the subsequent phases of Montale's autograph revisions and variants. In this regard, the presentation will detail the critical commentary on the text and the criteria for encoding evolutionary variants in compliance with TEI P5 guidelines.

Kiyoko Myojo is a professor in the Faculty of Arts and Literature, Seijo University. She established the Research Center for Textual Scholarship at the university in 2022 and is currently the Director. In 1998, she obtained her PhD from the University of Tokyo after studying at the University of Munich for three years. In 2004, she received the "Japan Society for German Literature Award" for her book, *The New Kafka* (in Japanese). She worked at Saitama University for 20 years, from 2000 to 2010 as an associate professor and then from 2010 to 2020 as a professor. She also served at the "Japan Society for the Promotion of Science" as a program officer from 2014 to 2017. From 2024 to 2025 she is a visiting senior research fellow at Jesus College, University of Oxford.

An attempt to uncover "a secret connection" : Kafka's unrealised short story collection "The Sons"

Kiyoko Myojo, Jesus College, University of Oxford

Kafka wrote to his publisher, Kurt Wolff, in April 1913, that he wanted three of his stories – "The Judgement", "The Stoker" and "The Metamorphosis" – to be published together as "The Sons". In the letter, Kafka claimed that there was an "obvious connection among the three" and "even more important a secret one", and that they needed to be published together in one book to express this. Unfortunately, this wish was not fulfilled. The "obvious connection" that Kafka refers to is easily understood as the fact that the protagonist in all three stories is a "son", but what is the "secret connection"? I will argue that the secret connection Kafka refers to here is found in the fact that all three stories were intended as "open letters" to Felice Bauer.

In order to support my claim I will draw upon the correspondence between Kafka and Felice during the period when Kafka was writing these stories. Additionally, it will be necessary to examine the relationship between these works and other entries in the notebooks in which they were written, the order in which they were written, and the process of revision. Furthermore, the paratexts found in the originally published versions must also be taken into account.

I will conclude by arguing for the necessity of an editorial approach that brings all these materials together in order to reveal the 'secret connection' between the three stories.

Natálie Nováková studied Russian Language and Literature at the Faculty of Arts, Charles University, where she is currently pursuing a PhD in Germanic and Slavic Studies.

Her research interests include literary theory, particularly narratology and textual scholarship, as well as contemporary Russian literature and Russian-Czech literary relations. Her doctoral dissertation focuses on the literary estate of Nikolai Terlecky.

The editing of Nikolai Terlecký's texts by Jan Vladislav

Natálie Nováková, Sapienza Università di Roma

The writer Nikolai Terlecký (1903-1994) is still relatively marginal in Czech and Russian literary and literary-historical research. Russian émigré literary criticism has not reflected his work to any significant extent. In the Russian literary milieu since the 1990s, his name has been mentioned mainly in connection with his membership of the artistic group "Skit poetov" (Poustevna básníků). One of the few individuals in the Czech context who was more consistently engaged in the popularisation and editing of Terlecký's texts was his close friend and colleague, the poet and translator Jan Vladislav (1923-2009). The introduction provides an overview of Nikolai Terlecký's life and work, including a comprehensive bibliography.

The subsequent sections of the paper examine Vladislav's editing of Terlecký's previously unpublished prose texts. The objective of this paper is twofold: firstly, to highlight the continued relevance of the work of this overlooked writer; secondly, to initiate a discussion on the necessity and justification of the editorial interventions made on the texts contained in the writer's estate, which are currently dispersed across Europe. The relevant materials can be found at the Memorial of National Literature in Prague, the Archive of Writers in Exile (located in the Archives et Musée de la Littérature, established by Prof. Jan Rubeš) and the archives of the Research Centre for East European Studies at the University of Bremen.

Bernhard Oberreither studied German Philology, English, and Art History at the Universities of Vienna and Graz and received his doctoral degree in 2018 for a study on fetishism in literature. He has held positions as member of research projects and as a teaching and research assistant at the University of Vienna and worked as a literary critic (for *Der Standard* and various literary journals). His research interests include twentieth century literature, literary theory, intermediality, and fetishism in literature, as well as the interrelation of digital humanities' and 'traditional' scholarly methodologies. As a member of the project "Das Bildzitat. Intermedialität und Tradition", he was involved in the database for literary art quotes.

Isabel Langkabel, Germanist, Romance Studies and Edition Studies scholar, is an associated senior researcher at the Ludwig Boltzmann Institute for Digital History. She studied French, German, comparative literature, and edition studies in Marburg, Mainz, and Heidelberg.

Intertextuality and Material Incorporation.

Karl Kraus's *Der Hort der Republik* in a Genetic View

Bernhard Oberreither, Austrian Center for Digital Humanities and Cultural Heritage

Isabel Langkabel, Ludwig Boltzmann Institute for Digital History

Karl Kraus is one of the most representative of the so-called "paperworkers" (Plachta 1997, Wagenknecht 1975): Inspired oftentimes by his newspaper reading, handwritten notes usually served as the basis of a first draft, a manuscript written for the typesetters, then to be elaborated in a series of galley proofs (see, e.g., the digitized materials of *Die Fackel*, WBR).

Occasionally, Kraus integrated newspaper clippings into his manuscripts. *Der Hort der Republik* ('The Stronghold of the Republik', 1927) is probably the most extreme case of this practice of his. As one of the most important texts in Kraus's periodical *Die Fackel* (Timms 2005, Fischer 2020), it represents his reaction to the police massacre ensuing the Palace of Justice fire in Vienna on July 15, 1927, and an examination of its reflection in the press. Its specific form – half of it consists in a text montage – results from a particular creation process: Kraus collected countless newspaper clippings to edit and reshape them (through adding, deleting, replacing, emphasizing) in numerous printing and proofreading cycles (ÖNB).

Kraus's interference with the originals on closer examination poses interesting questions regarding the intertextual classification of the resulting text (e. g. the degree of semantic distortion), and has numerous methodological implications in the context of a planned genetic edition: Where does authorship start – and end? Where do endogenetics and exogenetics (de Biasi 1996) meet? How do different notions of 'text' (Sahle 2013) intertwine in modeling this absorption processes? And how should these issues be addressed on the levels of text metadata and editorial annotation?

Matija Ogrin is a researcher at the Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana. He received his PhD in Comparative Literature from the University of Ljubljana in 2001. Ogrin studies early modern Slovenian literature, focusing on the period from the Baroque to the early 19th century. Ogrin's work is based upon the study of primary sources, especially manuscripts, and their traditional scholarly treatment: transcription, commentary and critical editing. He combines traditional approaches with methods of digital scholarly editing and coordinates several projects in the field of digital publishing.

Slovenian manuscript culture in the early modern period: an overview of the textual tradition

Matija Ogrin, Research Centre of the Slovenian Academy of Sciences and Arts

The history of Slovenian literature has so far been studied primarily from the perspective of printed books: Literary periods and genres have mostly been described through biobibliographical surveys of literary authors and their corresponding printed works. More recent studies have shown that many literary texts existed only in manuscript form and were never or hardly ever entered the scholarly record. Primary sources testify that for many texts in the Slovenian language from the 17th to the 19th century, the manuscript was the decisive form of existence: texts were created as manuscripts, they were copied into other manuscripts, they were lent out as manuscripts and read to illiterate readers. For various reasons – economic, ideological and cultural – these texts could not be printed, but were circulated as transcripts.

We give examples of manuscripts in Slovenian, each of them representing not only a group of artefacts, but also a way of transmitting texts: Manuscripts in which Latin or German originals were translated or adapted into Slovenian; manuscripts that revived an older printed book; manuscripts that gave literary life to books banned by the Austrian Imperial Index; manuscripts that served small village communities for singing, pilgrimages, popular devotion, etc.

The manuscript culture made writing and reading possible for peasant writers in the villages as well as for educated writers in the towns and monasteries. It adapted flexibly to the Slovenian dialects and the interests of ordinary people in small communities, which is why the manuscript culture persisted even until the early 19th century.

Martina Pantarotto is Associate Professor of Palaeography at the eCampus Tele-matic University.

Activity/research: Dated manuscripts of Italy project (author of volumes 18, 24 and 33, contributor of volumes 15, 16, 17); cataloguing of manuscripts (cataloguer of Venetian mss, of Tuscan mss for the CODEX project, of Lombard mss on Manusonline), mss and Franciscan libraries (San Francesco Grande of Padua, Santa Maria delle Grazie of Bergamo, San Bernardino of Verona), mss of the late fifteenth – sixteenth centuries and ancient books (cards of the incunabula of Bergamo in MEI), musical mss of the fifteenth – sixteenth centuries (studies on Franchino Gaffurio).

She is a member of the Scientific Committee of AIMD, a member of the Italian Association of Librarians, a member of the editorial board of the journal Galileo; head of the Italian group of contributors to the Bulletin Codicologique of the journal Scriptorium.

She has participated and is involved in several projects of national and international interest: Signed Works of the Middle Ages; Dated Manuscripts of Italy; Medieval Manuscripts of Lombardy; MEI, Material Evidence in Incunabula; Polifonia Sforzesca – The Motet cycles in the Milanese Libroni.

**Between medicine, stars and devotion:
the manuscripts and the library of physician
Antonio Gazio (1461-1528)**

Martina Pantarotto, Università degli Studi eCampus

The Paduan Antonio Gazio practiced his profession as a physician in Padua and as a court man in Buda, at the service of Ladislaus II, and passed away in the convent of St. Francesco grande in Padua, to which he donated his books. Only two of his works have been published during his lifetime; the rest survive in manuscript papers, most of them autographs. Through the study of his manuscripts and printed books postscripts, which have been traced and studied between Europe and the United States, we can reconstruct the figure of a man of science, committed to the cure of physical and psychic illnesses, even through the writing of horoscopes and astrology charts for the powerful people of the time, but also deeply religious in his vision of a "ealth care" that includes in a unified dimension physical and psychic needs, body and soul. In this way, in the presence of disappointing archival investigations, the books of the Padua physician offer insights into his life and career, in a context that intersects university, court and religious circles; these are the decades that saw the gradual establishment of the press, but which evidently, as Gazio's autographs show, still leave ample room for the manuscript circulation, in its own ways and forms. The contribution intends to present the manuscripts and books of Antonio Gazio, studying their autography and highlighting the models and means of circulation of scientific knowledge.

Katerina Tiktopoulou is Associate Professor of Modern Greek Philology at the Department of Literature of the Aristotle University of Thessaloniki.

Ifigeneia Papouli, Centrum Modernes Griechenland (CeMoG), works on the project "German Imaginations of Greece and Modern Greek Folklore".

C.P. Cavafy's work in progress between manuscript and print

Ifigeneia Papouli, Freier Uninersitat Berlin

Katerina Tiktopoulou, Aristotle University of Thessaloniki

The globally known Alexandrian poet C.P. Cavafy (1863-1933) had developed an "idiosyncratic system of self-publication" (Boletsis 2024, 24) for the circulation of his poems. Parallel to his collaboration with numerous (but specific) journals and newspapers for the publication of selected poems and texts, Cavafy systematically avoided to adopt the conventional, common practice for the distribution of a poetic oeuvre: the compilation of poems in collections or volumes and the successive printing of their commercial edition. In fact, he never published a book. Before coming up with his last and more lasting printing and distribution practice, he printed five pamphlets (1891-1904) and two thematically organized booklets (1904/5 and 1910). From 1911, finally, and for the rest of his life, he developed a highly interesting, meticulous practice of composing handmade collections that would either have loose leaves (when chronologically organized) or be glued together (when thematically organized). Underlining their handmade assembling process, each of these collections could display smaller or greater differences. As the number of poems successively increased, the content of the collections also changed – arithmetically and textually – while the distribution was executed by the poet personally, who kept detailed lists of his collections' recipients. Cavafy was in that way able to know who exactly his readers were (Lavagnini 1991, 18-19). Examining Cavafy's case, our paper will be discussing the way the handmade character of Cavafy's collections handle the tensions between print and manuscript: how, in our opinion, they non-bidingly adopt the traditions and "instincts" (Eggert 2019) of both mediums, consisting a "semi-public, semi-private publication strategy" (Stroebe 2017, 103) and incorporating a true "work-in-progress" (Seferis 1974, 328).

Gemma Pellissa Prades is a tenure-track lecturer in the Department of Catalan Philology at the Universitat de Barcelona, where she teaches medieval and contemporary Catalan literature. She is the director of the project "The transformation of Ovid's Metamorphoses in modern printing" (MedOvid), funded by the Spanish Government (2024-2026). She is the first author of the critical edition of Francesc Alegre's Transformacions (with Duran), forthcoming in Classiques Garnier, and the author of Obres sentimentals de Francesc Alegre in Edizioni dell'Orso (2015). She was a Postdoctoral Fellow in the Department of the Classics at Harvard between 2014 and 2016.

The transformation of Ovid's Metamorphoses in the vernacular: from manuscript form to printed books

Gemma Pellissa Prades

In this paper, I will present the first results of MedOvid Project, devoted to the study of the transformation of medieval vernacular translations of Ovid's Metamorphoses from manuscript form to printed books. This research focuses on paratextual materials (especially prefaces, dedicatories, and images) that re-shaped the translations that already circulated in manuscript as a new product aimed for a wider readership and new reading practices. We are examining the German, French, Italian, English, Catalan, and Spanish translations, but I will deal with the Italian and the Catalan traditions in this paper.

There are two medieval Italian translations of the Metamorphoses: Arrigo Simintendi's, which only circulated in manuscript, and Bonsignori's Ovidio Metamorphoseos Vulgare (c. 1375-1377), which was less faithful to the Latin text, but has a large manuscript tradition inside and outside of Italy and was printed in Venice in 1497. The differences between both forms haven't been described yet. Regarding the Catalan translation, Francesc Alegre translated and commented the poem between ca. 1472-1482, and then revised it and printed it in Barcelona in 1494. However, no manuscript has been preserved transmitting the first version of Alegre's work. We will use what we know about the differences between manuscript and printed forms of the French, German and Italian translations to pose questions regarding the new elements that may have been introduced in printing. It is indeed a work rich of paratextual materials (two prologues, two summaries, a dedicatory and an epilogue).

Elsa Pereira graduated from the University of Porto, where she completed a Lic (2003), MA (2007), and PhD (2013) in Romance Literatures and Cultures – Portuguese Studies. For the past eleven years, ending in April 2025, she worked at the School of Arts and Humanities of the University of Lisbon as a researcher and lecturer of the Textual Criticism Programme. She is currently the European Society for Textual Scholarship Secretary and Associate Editor of *Variants*. CV: <https://www.cienciavivae.pt/portal/en/3F16-87B6-5794>

Print-to-manuscript writing in Pedro Homem de Mello's *Ecce Homo*

Elsa Pereira, University of Lisbon – CLUL

Although self-published poetry prevailed in Porto during the 1950s and 60s (Vieira et al., 2012: 110), it was mainly after the April 1974 Portuguese Revolution that Pedro Homem de Mello favoured this type of publication. Between 1974 and 1979, the author prepared a series of volumes, mixing old and new compositions, that he would sell in cafés to compensate for the loss of personal income. Those compilations (some of which remained unpublished) contributed to reversing the traditional manuscript-to-print sequence of book production while significantly impacting the "editorial genesis" (Mahrer et al., 2015) of the author's œuvre (Pereira, 2023).

This presentation will focus on one of those self-published volumes – *Ecce Homo* (1974) – whose preparatory materials are in the hands of the family. I will start by examining an extant ring binder with 32 sheets of plain paper, where the author pasted cuttings of galley proofs, annotated with handwritten revisions. After collating this hybrid draft with a notebook in the genetic dossier, I will conclude that the revisions made at the proof stage were followed by the latter manuscript, defying "the sense of closure or completeness enforced by print" (Ong, 2002: 130).

Based on previous assumptions about Homem de Mello's typewriting habits (Pereira, 2024), I will suggest that he used "the proofing process as a genetic stage of his writing" (Pulkkinen, 2014: 5) and that the hybridisation of his materials challenges "common conceptions about the division between manuscript and print, private and public, fluid and fixed, [...] and so on" (Pulkkinen, 2013: 163).

Elena Pierazzo is the PI of PRIMA and DH Professor at the Centre d'Études Supérieures de la Renaissance, University of Tours, where she directs the master in Digital Humanities. She has a PhD in Italian Philology. Her specialisms are Italian Renaissance texts, digital editions of early modern and modern draft manuscripts, digital editing, and text encoding. Her most recent publication is *Digital Scholarly Editing: Theories, Models and Methods* (2015). She has been the Chair of the Text Encoding Initiative (TEI) and involved in the TEI user community, with a special interest in modern and medieval manuscripts. Co-chair of the Programme Committee of the DH2019 conference, she was the co-chairs of the working group on digital editions of the European Network NeDiMAH and one of the scientists-in-chief for the ITN DIXIT.

The Mouvance of Modern manuscripts

Elena Pierazzo, Université de Tours, Centre d'études supérieures de la Renaissance (UMR 7323)

The early stages of a research project focused on modern manuscripts (1575-1800) seem to suggest that texts transmitted by manuscripts in modern times are characterised by extreme variation. For instance, the *7 Witnesses of the Gesuiteide*, a collection of sonnets written by Carmelites against Jesuits in the early 18th century, contain 26 to 290 poems. Still, they only have eight sonnets in common, which count as 2.75% of the text. *Il Capitolo dei Frati*, a poem by the Jesuit Sebastiano Chiesa, is preserved by no fewer than 250 copies, showcasing millions of variants at the structural level without even considering the textual level. These are extreme examples of a typical situation for Early Modern texts transmitted by manuscripts: thanks to the affordances of the medium, texts were consciously and extensively modified for most copies. If the possibility of modifying texts has always existed for manuscripts, this possibility has become a compulsive necessity in Early Modern times, as if the availability of print with its capacity for mass producing and fixing texts had exacerbated the variance by contrast. This is what we call the "modern mouvance." The term *mouvance* was introduced by Paul Zumthor while discussing the intertextuality of medieval vernacular texts, referring to the capacity of texts to refer to pre-existing models, recombining and varying them incessantly. The idea of endemic variation in Medieval texts was picked up by Bernard Cerquiglini, who focused on the linguistic fluidity of Neo-Latin Europe. To these types of medieval *mouvance*, the Modern one seems to stem from the medium: it is because manuscripts transmit texts that they "move."

Şule Pire is Research Assistant, Department of Turkish Language and Literature, Boğaziçi University. Her research interests are : the Subject ("I") in classical Ottoman poetry, the evolution of forms and genres in classical Ottoman poetry, Ottoman manuscript culture, as well as digital humanities.

The Journey of a Divan From Draft to Print

Şule Pire, Research Assistant-Boğaziçi University

Although the first printing press initiatives in the Ottoman Empire date back to the late 15th century, the widespread adoption, development, and regularization of printing practices occurred in the 18th and especially the 19th century. The gradual development of the printing press did not end manuscript production, and works began circulating in handwritten and printed versions side by side. Divans (poetry collections) created within the literary tradition extending to the 19th century also reflect this transition from manuscript to print. One of the poets whose divan was printed in the 19th century is Fitnat Hanim (b. 1725–d. 1780). What makes her divan copies significant is their ability to illuminate different points of the production and circulation processes. We have a draft through which we can directly trace the poet's initial revisions, a group of copies transcribed during the poet's lifetime that might include her potential edits, and copies that illustrate how her poems circulated after her death and the alterations made by the copyists. However, in this presentation, four of these copies (two manuscript copies-one of them draft- and two printed copies-one is produced with lithography, the other with typography method-) will be subjected to comparative analysis in terms of textual and codicological/paratextual elements. The transition from manuscript to print will be examined through the divergent and overlapping aspects of the copies, and the dynamics of manuscript and print culture in the Ottoman context will be explored using this sample.

Gila Prebor is an Associate Professor in the Department of Information Science at Bar-Ilan University. Her research combines the history of the Hebrew book and textual studies with practical aspects of information organization, librarianship, and metadata. She is a co-editor of "Aleí Sefer: Studies in Bibliography and in the History of the Printed and Digital Hebrew Book." Her work is characterized by an interdisciplinary approach that combines traditional research methods with advanced tools from the Digital Humanities field, drawing on her expertise in information organization and bibliographic techniques.

Automated Dating of Late Hebrew Manuscripts Using Artificial Intelligence

Gila Prebor, Bar-Ilan University

This research proposal aims to develop an artificial intelligence system for the automated dating of undated Hebrew manuscripts produced after 1540. While existing projects have primarily focused on manuscripts up to 1540, a substantial gap remains in the study of later periods.

The foundation of this research is the premise that MARC metadata from Hebrew manuscripts contains distinctive patterns and features that can be effectively analyzed using AI algorithms to determine approximate dating and typological classification. We hypothesize that post-1540 Hebrew manuscripts exhibit systematic variations in their physical and codicological characteristics that correlate with their temporal and geographical origins. The integration of AI analysis of MARC metadata with traditional paleographic knowledge is expected to achieve significantly higher accuracy in manuscript dating than either method alone.

The methodology encompasses comprehensive data collection, advanced machine learning techniques, and rigorous validation processes. Key objectives include: 1) Developing AI-powered algorithms for automated dating of post-1540 Hebrew manuscripts by analyzing MARC metadata fields related to physical and codicological features; 2) Constructing a comprehensive typology of post-1540 Hebrew manuscripts through unsupervised learning techniques to discover latent patterns in manuscript features; and 3) Creating a culturally-informed analytical framework that respects the complexity of Jewish scribal traditions.

This research represents a significant advancement in the field of Hebrew manuscript studies by being the first comprehensive attempt to apply AI methodologies to post-1540 materials. It has the potential to bridge a crucial gap, enhance our understanding of early modern Jewish literary production and transmission, and establish new standards for combining traditional paleographic methods with computational analysis. The practical impact includes providing libraries and archives with improved tools for manuscript cataloging and dating, as well as contributing to the integration of AI technologies in digital humanities research.

Kenneth M. Price, Hillegass University
Professor at the University of Nebraska–
Lincoln, has co-directed *The Walt Whit-
man Archive* since 1995. At Nebraska, he
also co-directs *The Charles W. Ches-
nutt Archive* and the *Center for Digital
Research in the Humanities*. His most
recent monograph is *Whitman in Was-
hington: Becoming the National Poet
in the Federal City* (Oxford University
Press, 2020). His most recent collection of
essays is

The Futures of Digital Scholarly Editing,
co-edited with Caterina Bernardini and
Matt Cohen (University of Minnesota
Press, 2025).

Houghton Mifflin Readers' Reports and the Shape of Charles Chesnutt's Literary Career

Kenneth M. Price, Hillegass University

For nearly forty years (1891–1930), Charles Chesnutt submitted fiction to Houghton Mifflin Company of Boston for possible publication: stories in Black dialect that became *The Conjure Woman* (1899); stories about the color line that appeared as *The Wife of His Youth* (1899); a treatment of passing that became the first novel by an African American to reach a national audience in the US, *The House Behind the Cedars* (1900); a hard-hitting novel based on the Wilmington massacre of 1898, *The Marrow of Tradition* (1901); and another six novels that were reviewed but not accepted. The mediating influence of Houghton Mifflin deserves close attention given the curious trajectory of Chesnutt's career—early success followed by a sharp decline—and the unprecedented nature of these interactions between an African American author and an elite publishing house.

This talk will consider major questions posed by these handwritten documents. What is their value? What is their copyright status? Given that they illuminate an important publisher-author relationship, what are the ethics of presenting them given that they also contain insensitive, even damaging remarks (if we edit these materials do we risk amplifying harmful voices)? The reports appearing on these forms were neither intended for publication nor strictly private—they were meant to be viewed, in unfiltered fashion, by those charged with making publishing decisions. In these reports various code words such as “vulgar” and “limitations” seem to activate denigrating white assumptions about African Americans. At other times, less subtle and directly prejudicial words such as “darkey” and even more offensive terms were employed. To be sure, these reports don't tell an altogether uplifting story, but they do clarify the types of challenges faced by Chesnutt and other African American writers.

Torsten Schaßan specializes in digital humanist, digitalising of cultural heritage, data structures and metadata formats, digital editions, text encoding and markup theory, and manuscript studies.

Manuscripts and Prints in the Age of Digital

*Torsten Schaßan, Herzog August Bibliothek
Wolfenbüttel*

Manuscripts and prints as carriers of textual transmission exist as physical objects, as codices, books, or fragments. In many cases, those objects contain both types of carriers: in a sammelband manuscripts and prints are grouped together in a volume, a volume of printed texts might be host for manuscript fragments in situ as well as a codex might contain fragments of prints or single-sheet prints. And finally, there are some prints that have been annotated so heavily that it almost impossible to decide whether it is manuscript or print or both.

In this paper I want to examine how the objects that contain both kinds of carriers are represented in current cataloguing traditions and systems, where the shortcomings of the current theoretical approaches behind these systems are and how we possible could overcome those.

The existing cataloguing systems prioritize one form over the other: the focus is either on the printed works or on the manuscript parts. Even the digital facsimiles of those objects do not value the two forms equally but usually separate manuscripts from prints. I propose that those objects that contain both manuscripts and printed works should be reconsidered as "manifestation singletons" (CIDOC-CRM, F4). They indeed have been" produced as unique objects, with no siblings intended in the course of their production." This fact has to be met in cataloguing as well as digitalisation and scholarly editing theory and practice.

Federico Silvestri is currently working at the Istituto per il Lessico Intellettuale Europeo e Storia delle Idee at the Italian National Research Council (ILIESI -CNR). His main research interests are history of early modern philosophy and science, with a special focus on Leibniz and on the relation between science and metaphysics and digital humanities.

Manuscripts And Printed Sources In Leibniz's Geological Writings. A Case Study For The Humanities And Cultural Heritage Italian Open Science Cloud

Federico Silvestri, Istituto per il Lessico Intellettuale Europeo e Storia delle Idee

With around 100,000 sheets on an impressive variety of topics, Leibniz's *Nachlass* constitutes a still partially unexplored witness of the multilayered relevance of manuscripts during the early modern period. In this paper I analyze a thematic subset of this corpus, Leibniz's texts on earth history and science, that will be the object of a digital edition in the context of the Humanities and Cultural Heritage Italian Open Science Cloud (H2IOSC) project. While a relatively small subset (around 60 objects, carrying 47 texts, according to current estimation, plus a yet to be defined numbers of letter) it nonetheless provides an interesting variety of text-bearing objects: manuscripts, both autograph and not, printed texts, *marginalia*. The variety of object crosses the variety of textual typologies (fully developed essays, short notes, drafts, book extract, book reviews, letters) as well as non-textual objects (drawings, sketches, etc.) and, especially in the case of Leibniz's main work on the issue, the *Protogaea*, provides the material for a genetic reconstruction of the text. I will analyze the set of relations that the corpus entails and the problem it raises in terms of its description via structured metadata. I aim then at focusing on the relationship between printed texts and manuscripts in the corpus, which provides several cases: texts published during Leibniz's lifetime under its name, both with and without manuscript sources; at least one anonymous text (a book review in the *Acta Eruditorum*) lacking direct manuscript source whose attribution is allowed by the corpus analyses; a posthumous edition of Leibniz the *Protogaea* I hope to show how this relation may shed some light on the changes in text produced by the editorial processes, problematizing the idea that the printed text represents the author's last authorized version.

Hélène Soldini is currently Associate Professor in Italian Studies at the Université Lyon 3 Jean Moulin and affiliated at the research center IHRIM (Institut d'Histoire des Représentations et des Idées dans les Modernités – UMR 5317). She earned her postgraduate degree in Italian Studies at the Université Paris 3 Sorbonne Nouvelle. In 2014 she received her PhD in History at the EUI (European University Institute – Florence) with a dissertation on "Donato Giannotti. Une biographie d'un républicain florentin du XVI^e siècle". For the academic year 2024-2025, she benefits from a "delegation CNRS" in order to carry out her research projects as Visiting Fellow at the Medici Archive Project (1st semester) and as Visiting Professor at the EUI (2nd semester). Her research focuses on the history of florentine political thought, with a special interest in the republican *fuorusciti* who who was forced to flee to Venice, Rome or Lyon after 1530. She aims at studying the development of republican thought after the collapse of florentine republican government, by studying the material history of political and historical books (be they manuscript or printed books).

The Uses of Explicit in Manuscript and Printed Books. A Case Study: the Florentine Republican Donato Giannotti (1492-1572)

Hélène Soldini, Université Lyon 3 Jean Moulin, IHRIM

This paper proposes to explore the coexistence of manuscript and printed texts by focusing on a material characteristic that both media seem to have in common in the Early Modern period, namely, the use of explicit.

It will concentrate on the writings of the Florentine Donato Giannotti (1492-1572). Usually presented as the last representative of Florentine Republican Thought, Giannotti published a single book in his lifetime, the dialogue *Della Repubblica de' Vinitiani* (Rome, Antonio Blado, 1540), while his main treatise, *Della Repubblica fiorentina*, remained in manuscript form until the 18th century. By confronting the material history of both texts, I would like to demonstrate how manuscript dissemination remained essential for this generation of Republicans who lived in exile at the time of Cosimo de' Medici. Contrary to what scholarship has often assumed, manuscript circulation of Florentine Republican texts in 16th century Italy was not only meant to escape political control or the Index: it was also the consequence of a mistrust of the printing press which could eventually alter texts and prevent authors from controlling the ways in which books would be read and interpreted. Giannotti's case leads us to highlight how Republican writers were well-aware of the potential and limitation of each medium they used, and how the materiality of texts could impact their meaning.

Giannotti's particular attention to the materiality of texts can be drawn from his peculiar use of explicits. The aim of this paper is to demonstrate how Giannotti, both in the printed book *Della Repubblica de' Vinitiani* and in the manuscript *Della Repubblica fiorentina*, used to manipulate and transform the date and place of writing. These concluding words, generally meant to deliver practical information as part of a broader paratext, were clearly intended as a way of shaping texts' meaning. Far from being factual data, explicits appeared in Giannotti's mind as a heuristic tool, providing a key to interpreting his writings. The focus on explicits will therefore lead us to emphasize continuity in the production of manuscript and printed books.

Sonia Solfrini is a doctoral candidate at the Institut d'Histoire de la Réformation (IHR) and the Faculty of Letters, Humanités numériques, at the University of Geneva. She is part of the SETAF project, funded by the Fonds National Suisse (FNS). She focuses on the literary production of Thomas (alias Matthieu) Malingre, one of the most notable poets of the early Swiss-French Reformation (1530s onward). She is currently preparing the digital critical edition of his works. Her research lies at the intersection of Renaissance literature, Reformation history, and the digital humanities.

**"Admonition aux quatre mendiants" :
the Digital Critical Edition of an Unpublished
Manuscript by Matthieu Malingre (ca. 1500-1572)**

Sonia Solfrini, Université de Genève, IHR-FNS

Thomas (alias Matthieu) Malingre was a French poet and pastor active in the Neuchâtel region, in Switzerland, from the 1530s onward. He is primarily known for his collections of spiritual songs and morality plays. At the University Library of Basel, I found an unpublished manuscript that can be attributed to him: a 37-page poem entitled "Admonition aux quatre mendiants". This attribution is supported by three oblique signatures, including two acrostics of his name ("Matthieu Malingre" and "Malingrius") and his personal motto ("Y me vint mal à gré"). While Malingre's other writings are known only through published editions, this poem is likely his sole autograph work. The textual corrections and marginal notes strongly suggest that the manuscript may have served as an author's copy while also indicating the potential involvement of multiple hands. Militant poetry of the Reformation often circulated on loose sheets, and most of them survived only inside manuscript or printed collections. In this context, the document preserved in Basel represents an exceptional case that warrants further examination. As part of a broader editorial project encompassing Malingre's printed works, I am preparing a digital critical edition of this manuscript. To achieve this, I am developing a digital processing pipeline tailored to French Renaissance texts, both in manuscript and printed form. This pipeline, based on XML-TEI encoding, is designed to produce multiple textual layers, including automatic transcription (OCR/HTR), language normalisation, and linguistic annotation.

Salvatore Spina is a Research Fellow at the University of Catania. He received his Ph.D. in History of Mediterranean Europe (Cultures, Society and Institutions, centuries 15th-20th), at the University of Messina. His main research topics are Digital Humanities and Digital History, based on interdisciplinary methodologies that can create a bridge between History, Genetics, Medicine and Science.

Modern Age Epistolography. Handwritten Text Recognition and LLM tools and the case of the Biscari Archive of Catania

Salvatore Spina, Università degli studi di Catania

Artificial intelligence platforms have recently gained significant traction in humanities and cultural heritage studies. A prominent application of this technology is the automated transcription of manuscripts. The digital revolution has created a demand for converting documentary heritage into formats that machines can read, allowing researchers to utilise analytical tools that uncover far more information than traditional methods could achieve. The emergence of the digital era has led to a significant transformation, in which most data is now accessible and interpretable by machines.

As a result, various research groups emerged intending to enhance technologies for recognising handwritten text. One such group is READ-COOP SCE, which is working on the Transkribus AI initiative, a project initiated under the auspices of the European Horizon 2020 program called "READ".

After acquiring the automatic transcription, researchers can utilise a range of computational tools. In recent years, large language models have emerged as valuable resources for enhancing transcription accuracy, standardising data, extrapolating information, organising datasets, and identifying named entities.

The Biscari Epistolography project (<https://biscariepistolography.altervista.org>) aims to establish a thorough digital methodology for historical-archival research through a multi-phase approach. This process initiates with the collection and automated transcription of documents, progresses to data analysis, and culminates in online publication and the virtualisation of access for consultation.

Krista Stinne Greve Rasmussen, PhD, Associate Professor at Center for Grundtvig Studies and at Center for Digital Textual Heritage, Aarhus University. Her research has focused on Digital Scholarly Editing, the materiality of literature, and the dissemination and preservation of textual cultural heritage.

"That was it!"

Transpositions of modernist manuscripts

Krista Stinne Greve Rasmussen, Center for Digital Textual Heritage, Aarhus University

Danish poet and novelist Inger Christensen (1935-2009) was one of the most prominent European experimentalists. *Det* (1969, lt, English translation by Susana Nied 2005) is a systematic long-poem that gained enormous popularity upon publication. Scholarly research into the poem is massive, as well as her oeuvre in general. The material aspects of her poetry are, however, relatively unexplored. The manuscript for *Det* is kept at The Royal Danish Library, Copenhagen, Denmark, and it provides physical clues to the system of the work, as pointed out by Christensen herself in an interview. A reprint of the work in 2019 by the most influential Danish publishing house, Gyldendal, resulted in a public dispute, outrage even, because graphical aspects were neglected. Gyldendal had to redraw the publication. This paper will explore the transposition of works by Inger Christensen, and consider other modernist poets such as Gunnar Ekelöf, Per Højholt, Tom Kristensen, and Gustaf Munch-Petersen. The paper will demonstrate how and why clustering of manuscripts and print works is an absolutely necessity for the understanding of modernist poetry and its transposition.

¹ Det Kongelige Bibliotek, Acc. 2007/78. Thomas Hvid Kromann (2015). "Arkitekttegninger Og Byggesten Til 'Die Christensens' Ordskatedraller – Om Inger Christensens Arkiv." *Magasin Fra Det Kongelige Bibliotek*, vol. 28, no. 4; pp. 57–65, <https://doi.org/10.7146/mag.v28i4.66960>.

² Neal Ashley Conrad (2002). "Det svimlende punkt. Synsvinkler på forfatterskabet. Samtale med Inger Christensen", *Spring* 18; pp. 8-34.

³ Mats Dahlström (2006). *Under utgivning. Den vetenskapliga utgivningens bibliografiska funktion*, Valfrid, Göteborg; p. 62.

Paulius V. Subačius graduated in Lithuanian philology, and is currently a professor of the theory of literature at Vilnius University. Author/editor of seventeen books in the fields of literature, history, textual scholarship, religion, and academic politics. Among them are 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 several articles in English in "Variants", "Editio", "Textual Cultures", "Politeja", and "Filologia XXI". The latter edition – the first digital archive of poetry in Lithuania, "The Voices of Spring" by Maironis (2020). A member of ESTS from 2004.

A Mammoth Among Florets, Or What A Coloured Manuscript Signifies in The Gloom of Totalitarianism

Paulius V. Subačius, Vilnius University

All of us have seen holographs written and corrected in multiple colours. It is usual to judge the creation process by the changes in the pen. In 1996, Louis Hay described the variety of relationships between the graphic and the verbal in manuscripts from a genetic criticism perspective. Irène Fenoglio (2003) and João Dionísio (2020) analysed manuscripts written and marked with felt pens of different colours by Chedid Andrée and M.S. Lourenço, respectively. Such studies reveal that "the chromatic distribution on the page is almost as important as the text" (Claire Doquet & Solène Audebert-Poulet, 2023). Although the study of the graphic means of text composition and self-editing, according to Dionísio, allows for an understanding of text as a process and literary genesis as a game, there is barely any conceptual consideration of the authorial revisions in colours.

Kazys Saja (b. 1932), a Lithuanian writer and public figure, has published over 60 books in various genres, from children's stories and fairy tales to novels and plays. His grotesque dramatic works were often staged and well-liked during the Soviet occupation, but some were also banned because of their aesopic criticism of totalitarianism. Saja's holographs are filled with corrections in several ink colours, including felt pens, a scarcely available commodity in the USSR in the 1960s. We will consider both the colour inscriptions and the seemingly childish drawings inserted occasionally. By doing so, we will challenge Hay's assumption that they "are more of the order of an emotion than of a message". What is more, these graphic elements are intriguing in their connection with Stasys Eidrigevičius, a famous contemporary Lithuanian and Polish book and poster designer who illustrated some of Saja's books and whose artistic expression is characterised by the elements of the grotesque, paradox and absurd.

Magdalena Turska is a software developer and co-author of the TEI Processing Model and TEI Publisher – a standards-based, open source, interoperable publication platform for Digital Humanities and XML corpora. She is a lead developer for a number of international research projects and has been an elected member of the TEI Technical Council since 2015. She has a degree in Computer Science from AGH Cracow.

Haute couture (for the masses)

Magdalena Turska, e-editiones – Switzerland

E. Pierazzo was not the first one to point out that digital editions typically require hightech skillset and a big upfront investment, not to mention the compound cost of maintenance. She also coined the opposition of haute couture vs prêt-à-porter editions: the latter would allow for streamlined production and publication of editions attainable for anyone without significant funding and institutional support – at the cost of dealing with necessary limitations imposed by the generic publication platforms. Numerous voices of the textual scholars criticized this approach, among them Cunningham, who deemed that "to wish for a onesize- fits-all software for the production of DSE's is and would be misguided". Is there a way to accommodate the needs and wishes of editors at the same time taking into account the technical and economic sustainability as well as future re-use and interoperability of the DSE's data?

I would like to present lessons learned as well as sustainability and interoperability implications from more than two dozen heterogeneous editorial projects, all realized according to the design principles heavily influenced by literate programming in general and the TEI Processing model in particular. I will try to prove that despite the great diversity of source material, research questions and scholarly domains, combined with similarly varying XML encoding flavours, a highly customized haute couture editions can be created within the same framework. Analysis of the internal structure of application and data packages will demonstrate overwhelming overlap in implementation even between projects as remote as genetic edition of Andersen's fairy tales, register of Older Slovenian Manuscripta, correspondence of van Gogh and the Lexicon of the Greek Personal Names.

Dirk Van Hulle is Professor of Bibliography and Modern Book History at the University of Oxford and director of the Oxford Centre for Textual Editing and Theory (OCTET). With Mark Nixon, he is director of the MLA award-winning Beckett Digital Manuscript Project (www.beckettarchive.org), series editor of the Cambridge UP series 'Elements in Beckett Studies', editor of the *Journal of Beckett Studies*, and curator of the Bodleian exhibition *Write Cut Rewrite* (Oxford, Feb 2024–Jan 2025). His publications include *Textual Awareness* (2004), *Modern Manuscripts* (2014), *Samuel Beckett's Library* (2013, with Mark Nixon), *James Joyce's Work in Progress* (2016), *Genetic Criticism: Tracing Creativity in Literature* (OUP, 2022), and *Write Cut Rewrite* (Bodleian Library Publishing, 2024, with Mark Nixon).

Manuscript-on-demand: Autographic Modernism and the Manuscript Market

Dirk Van Hulle, University of Oxford

Given the value of autograph manuscripts, it is understandable that writers, especially when they need the money, sometimes give in to alluring requests from book dealers to 'produce' autographs on demand. This also happened in the Modernist and Late-Modernist period. In *Institutions of Modernism: Literary Elites and Public Culture*, Lawrence Rainey investigated forms of collecting, patronage, little magazines, deluxe editions and fine arts presses as institutions that characterized a 'tactical retreat' into, what Rainey called, a 'counter-space securing a momentary respite from a public realm increasingly degraded, even as it entailed a fatal compromise with precisely that degradation' (5). This is the arena where many modernist authors' ambivalent wishes to remain immune to commodification are confronted with the allure of the modern manuscript market.

Sometimes, authors of the highest integrity produce manuscripts that can hardly be called literary drafts, because they were made on request and did not (or only marginally) contribute to the creative process. This paper examines to what extent such autograph manuscripts, often produced retroactively for commercial purposes in the manuscript business can(not) / should(not) be considered part of the genesis of a work, and how or whether they can be integrated in an edition.

Wim holds a PhD in English from the University of Miami and has worked in Higher Education for over 25 years in the USA, Belgium, and the UK. He joined Loughborough in 2015 and is now Senior Lecturer in English, teaching across the English and liberal Arts programmes. He is also currently the Programme Lead for English.

In 2014-15, he was the lead investigator for the AHRC Collaborative Skills Development Programme, 'WISE: What is Scholarly Editing?' in partnership with Durham and Cardiff Universities.

He is the outgoing president of the European Society for Textual Scholarship (2016-2024) and former editor of the Society's journal, *Variants*.

He is also a member of the Advisory Board of the *James Joyce Quarterly*, advisory editor for the Oxford University Press's *The Collected Works of Wyndham Lewis*, a member of the *Editing Modernist Letters Network* (Open University/Birmingham), an associate member of the *Centre for Creativity Research* (Jagiellonian University, Poland), and a Fellow of the *Higher Education Academy*.

What is Manuscript Culture after 1700 in Britain?

Wim Van Mierlo, Loughborough University

In the British context, the idea that manuscript culture was thriving in the age of print is a well-documented fact – and not just for the early-modern period. The recent publication of Michelle Levy's *Literary Manuscript Culture in Romantic Britain* (2021) demonstrates that manuscripts continued to be a viable vehicle for 'publication'. Nonetheless, the inherently 'private' nature of manuscript circulation often within an inner circle does beg the question how manuscript culture in the period after 1700 in Britain characterizes itself. My argument is that manuscript culture is more than a matter of 'public' circulation. It also situates itself in the 'value' manuscripts have for writers, readers, and collectors that manifests itself practically and ideologically in notions of individuality, intimacy, and authenticity. Combining modern codicology and palaeography with literary history, this paper focuses on the cultural convergences in manuscript production using William Wordsworth, W.B. Yeats, and Sylvia Plath as case studies.

John A. Walsh is the Director of the *HathiTrust* Research Center and Associate Professor of Information and Library Science in the Luddy School of Informatics, Computing, and Engineering at Indiana University. His research applies computational methods to the study of literary and historical documents. Walsh is an editor of digital scholarly editions, including: the *Petrarch* archive, the *Algernon Charles Swinburne Project*, and the *Chymistry of Isaac Newton*. He developed *Comic Book Markup Language (CBML)* for scholarly encoding of comics and graphic novels, and *TEI Boilerplate*, for publishing documents encoded according to the *Text Encoding Initiative (TEI) Guidelines for Electronic Text Encoding and Interchange*. He is the founding Technical Editor and a current General Editor of *Digital Humanities Quarterly*, an open-access online journal published by the *Alliance of Digital Humanities Organizations*. Walsh's research interests include: computational literary studies; textual studies and bibliography; text technologies; book history; 19th-century British literature, poetry and poetics; and comic books.

The Comic Book Manuscript and the Role of the Reader in Manuscript Production

John Walsh, Indiana University

In the 1980s, pioneering feminist comics artist and historian Trina Robbins created the six-issue mini-series *Misty* for Marvel's Star Comics, a short-lived imprint for children's comics. *Misty* continued the story of Marvel's Millie "the model" Collins, a popular character from the 1940s-70s. Like similar teen humor fashion comics, *Misty* invited readers to submit fashion designs and narrative ideas, crediting those readers whose contributions were used by printing their names, cities, and states or countries among panels of the comics. Robbins, who passed away in April 2024, preserved these submissions from readers, and they are now housed in the Trina Robbins Collection at the Ohio State University Billy Ireland Cartoon Library and Museum. The archive contains over 1,000 items, including fan mail, design submissions, and narrative suggestions. My presentation will explore *Misty* and its related archival collection in the context of the conference theme of "Manuscripts in the Age of Print," focusing on the nature of the comic book manuscript and the role of readers in their production. Artifacts such as comic book scripts and original comic art, with authorial annotations, will be explored as manuscripts. Through *Misty's* participatory structure and the archived correspondence from the Trina Robbins Collection, I will also investigate the role of readers in manuscript production and the social networks facilitated by *Misty's* manuscript and print forms.

Gabriele Wix has a PHD in 2009 on Max Ernst as painter, poet and writer after studying German language and literature, philosophy and art history at the Rheinische Friedrich-Wilhelms-Universität Bonn and the Kunstakademie Düsseldorf.

Until 2022, she was lecturer at the local institute specialising in the interfaces between art and literature of the 20th and 21st centuries, text genesis and the mediality and materiality of books and writing. She's a board member of the European Society for Textual Scholarship, member of the Arbeitsgemeinschaft für germanistische Edition, and a curator of numerous exhibitions on artists' books and writing processes.

The intertwining of manuscript and print: Friederike Mayröcker's books

Gabriele Wix, Universität Bonn

Friederike Mayröcker (1924-2021) is widely regarded as one of the most prolific and resilient Austrian writers of the 20th and 21st centuries. In 2024, the year of her 100th birthday, she was honoured with numerous events and a series of new publications (see below). There is an extensive body of drawings, frequently in combination with lettering. However, she has always maintained that her primary identity is that of a writer and has been reluctant to embrace the idea of her as a visual artist in addition to her role as a poet. She used to incorporate facsimiles of her hand drawings into her books, tiny felt-tip pen sketches delineated in contour lines that match the printed text. Examining the impact of the handmade in contemporary literary book culture, this paper takes Friederike Mayröcker's books as an example and analyses the medial mixture, the intertwining of manuscript and print, which is evident in her work.

Agnieszka Wrona's fields of interest relate to manuscripts of correspondence, scientific edition of letters, 19th century, Polish writers, Maria Cheliga-Loevy, Teofil Lenartowicz, emigration, and biographical research.

**A Scholarly Edition of Manuscript Correspondence.
The 19th-Century Case Study of Maria Cheliga-Loevy
and Teofil Lenartowicz**

Agnieszka Wrona, Uniwersytet Jagielloński w Krakowie

The presentation will discuss the process of preparing a scholarly edition of letters written by Polish authors and European émigrés, Maria Cheliga-Loevy and Teofil Lenartowicz. The documents under examination date from 1875 to 1880, a period marked by censorship in the Polish territories. From an editorial perspective, the speaker will address the challenges of constructing a dialogic correspondence in an interwoven arrangement, explore the provenance of the manuscripts, and highlight their distinctive attributes. The presentation will also emphasize the unique opportunity to analyze the creative process, focusing on Lenartowicz's poetry and Cheliga-Loevy's dramatic works. Historical, social, and biographical contexts of both authors will be incorporated to provide a comprehensive understanding of their correspondence.

che anceda più affanti in dante
Attoniti tanti, de la chetitia
S'han, de' meraviglia e' got m' avolo,
E si trista al buono uoto in compagnia
Jendo la via, d'io pago in attesa
de' carchi di far la via piana.

120.

per mettere in dote al negro cane,
Fogor contro i strati morte, e' fittate.
Sueche incompiute, e' adunate
S'han, se non peggio del peggio cane.
Se per forza, a' par di rito in piano
L'agente, che la nel mondo appaia
Muti de' vani giuri de' Chastali
Cognor l'occasione di mille mali.

121.

pe' d'omo non non de' agitati
De' il destino agiti in negato,
de' se in fine e' di più con pastore,
Altri del nel continuo e' travagliato,
De' strati e' ingratia more i, strati,
E de' strati i, strati al cane fano.
M'interdi, d'uno mio, come in' interdi,
S'han e' uno di Dio qui non compaia.

122.

maestre al mio genio giovane,
Comi strati gatti, in cangia,
S'han, se non peggio del peggio cane.
S'han, se non peggio del peggio cane.
S'han, se non peggio del peggio cane.
S'han, se non peggio del peggio cane.
S'han, se non peggio del peggio cane.
S'han, se non peggio del peggio cane.

Centre d'études supérieures de la Renaissance

59, rue Néricault-Destouches BP 12050 - 37020 Tours Cedex 1

Contact : nina.amambal-guerin@univ-tours.fr

cesr.cnrs.fr | cesr.univ-tours.fr



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