

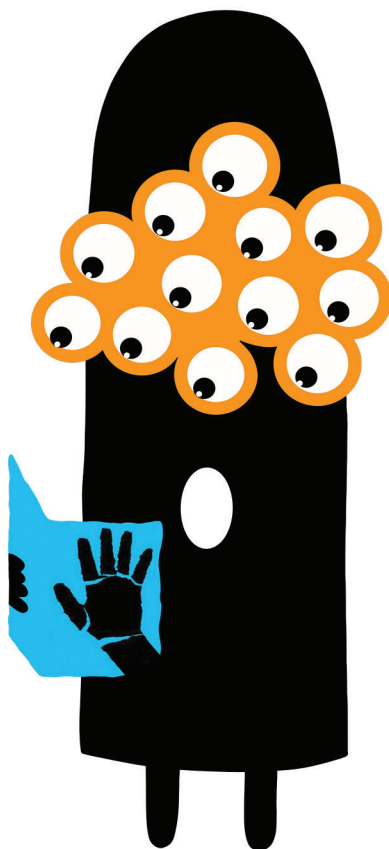
International Conference

# GENESIS & MIMESIS

VILNIUS UNIVERSITY  
2–4 OCTOBER 2025

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ABSTRACTS



GENESIS VILNIUS 2025

International Conference

# GENESIS&MIMESIS

Vilnius, 2-4 October 2025

## ABSTRACTS



*Organized by*

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Vilnius University

The Institute of Lithuanian Literature and Folklore

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## KEYNOTES



Barbara Bordalejo (University of Lethbridge)

## The Editor's Aleph: Mimesis, Genesis, and Scholarly Editions

In the short story *The Aleph*, Borges wrote: 'What my eyes beheld was simultaneous, but what I shall now write down will be successive, because language is successive.' Writers and editors struggle with the challenge of translating the world, its processes, and human experience into sequential textual representations. Editors, in particular, act as intermediaries between the simultaneity of textual possibilities and the linear constraints of linguistic expression. Their work shapes the perception of genesis, revision, and textual evolution.

Like Borges' narrator, editors encounter the problem of representation: some elements within a text appear as simultaneous constellations of meaning, while others unfold through sequential processes. Understanding the many dimensions of a text is one challenge; representing temporal processes alongside traditional textual transmission in a way that preserves coherence and meaning for readers is another. Mimesis, often discussed in relation to narrative, is equally relevant in editorial practice, where representation extends beyond the fictional to encompass the editorial shaping of textual realities.

This paper explores the role of mimesis in scholarly editions, considering how editorial choices create possible worlds for readers and researchers. How does the editorial process shape our understanding of a text's genesis? In what ways do editorial interventions function mimetically, either preserving or transforming an author's original creative intent? By examining these questions, I aim to illuminate the complex interplay between textual evolution, representation, and editorial agency in the construction of meaning.

**Barbara Bordalejo** is a textual scholar specialising in digital methods applied to the study of texts. Bridging English literature and digital philology, she has produced digital editions of Chaucer's *Canterbury Tales* and Darwin's *Origin of Species*, and collaborated on editions of Dante's *Commedia*, Boccaccio's *Teseida*, the 15th-century Castilian Cancioneros and the *Estoria de Espanna*. Her articles explore the transformative impact of digital culture on authorship and copyright, and interrogate the future of the book, including e-books and e-readers. She has also published on EDID matters, including a book (*Intersectionality in Digital Humanities*, 2019, with Roopika Risam), various articles, and the Digital Privilege Game. An accomplished researcher in computational methods for textual study as well as a strong advocate of data sharing without commercial restrictions, she co-founded the Textual Communities Project used for transcribing, collating and publishing texts. Bordalejo is active in numerous organisations promoting

philological research through digital methods, including as a president of the *Canadian Society for Digital Humanities/ Société canadienne des humanités numériques*, former secretary of *The European Association for Digital Humanities* and former *Chair of Global Outlook : Digital Humanities*. She has also held the positions of Assistant Professor at KU Leuven (2014–2019), Honorary Research Fellow at the University of Birmingham (2014–2016), Assistant Professor at the University of Lethbridge (2021–2024), served as a General Editor of *Variants*, the journal of the European Society for Textual Scholarship (2006–2012), and currently co-edits *Ecdótica* and *Digital Studies/ Le champ numérique*. She is now also in charge of the Canterbury Tales Project.

Paola Italia (University of Bologna)

## Genetic Patterns: Between Mimesis and Innovation

Modern literary tradition is characterised by the centrality of the *authorial function*, which has marked the entire history of genetic criticism, and in particular the Italian one, starting with the ‘codex of draft’, with which Petrarch, in the mid-14th century, decided to leave evidence of the genesis of his work. Inaugurating a tradition of authorial ‘scribblings’, he has marked the history of western creativity and ushered in the concept of ‘classicism’, as a style to be imitated.

The wide range of genetic manuscripts offered by the Italian tradition, from the 14th to the 20th century, and an *ecdotic* method developed by ‘authorial philology’ to edit and study them, allows us to question the nature of the creative gesture and to try to recognise, in the variety of correction, some common *genetic patterns*, similar in time and space, and to understand what is the relationship, in literary creation, between *mimesis* and *innovation*.

As it will be possible to see, from a wide range of cases offered by the Italian literary tradition, some authors put into practice a *system of correction* that is *mimetic* of the great authors of the past, who also become models for the design, genesis and evolution of their texts. But their manuscripts are also the field of action of genetic *innovations* that denote a creative deviation, reflecting their own new poetics. The persistence of these patterns becomes a way of constructing style, between conservation and innovation. So crucial, this reflection, now that ‘natural’ creation requires protocols to be individualised and distinguished from ‘artificial’ creation.

**Paola Italia** is a textual scholar with a focus on the study of authorial textual variants. She was one of the key figures in proposing a new conceptualisation for the analysis of the manuscripts of nineteenth- and twentieth-century authors (*What is authorial philology*, 2021, with Giulia Raboni; *Editing Novecento*, 2013; *Editing Duemila*, 2020). Using this theoretical framework, she has worked on a number of authors: Manzoni (*Manzoni*, 2020), Leopardi (*Il metodo di Leopardi*, 2016), Gadda (*Come lavorava Gadda*, 2017 [*Dans l'atelier de Carlo Emilio Gadda*, 2023]), Savinio (*Il pellegrino appassionato*, 2004), Bassani (*Opere*, 2001) and Tobino (*Opere scelte*, 2007). Her editorial work has exemplified how linguistic issues can be addressed in critical editions and how paper and digital text editions coexist in contemporary publishing. Italia has taught at the Universities of Siena, Rome ‘La Sapienza’, Sorbonne Nouvelle, Wellesley. Now she teaches at the *Alma Mater* University of Bologna, where she coordinates the research groups: *Digital Manuscripts* (<https://site.unibo.it/manoscrittigitali/en>)



and /DH.ARC *Digital Philology* (<https://centri.unibo.it/dharc/en/research/topics>). She is currently responsible for the new Adelphi edition of Gadda's works (*Accoppiamenti giudiziosi*, 2011; *Eros e Priapo*, 2016, *Giornale di guerra e di prigionia*, 2023) and collaborates with the Italian Manuscripts Group at the Institute of Modern Texts and Manuscripts (ITEM, CNRS/ENS).

Franz Johansson (Sorbonne University, ITEM)

## **The Hand of Fray Bernardino and the Voice of the Vanquished: Genesis and Mimesis in the Florentine Codex and Madrid Codices**

How can the alphabet and the written word represent a way of thinking, a culture, and a worldview that were shaped in the absence of writing? How can the testimony or trace of a vanishing reality be preserved: the rituals and beliefs, myths and philosophies, languages and arts, knowledge and techniques of the Indigenous world? How can the fading modulations of voices that are disappearing be captured? These are some of the challenges faced by the monumental project that will culminate in the *Historia general de las cosas de la Nueva España* (*General History of the Things of New Spain*), whose author—or rather architect or project manager—is the Franciscan missionary Fray Bernardino de Sahagún (1499-1590).

After presenting the genetic dossier of which this work is the center at Genesis Bologna 2024 and highlighting some of the features that make it so complex, in this conference I would like to delve into an analysis of some of the genetic processes observable through the various documents that make up the Madrid codices and the Florentine codex. More specifically, I aim to examine how different forms of mimesis operate: how does writing attempt to incorporate the trace of a spoken word closely linked to images? How do the successive stages in the work's development reveal shifts between various scribes and enunciators? And how do certain voices, buried in a kind of *arrière-texte* (or background text) contiguous with the *avant-texte*, retain a mysteriously active presence?

**Franz Johansson** is a scholar specializing in textual studies, with a focus on exploring the writing processes of authors, particularly through the analysis of manuscripts and drafts in all their forms, including those produced using digital tools and media. He teaches at Sorbonne University and co-directs the *Séminaire général de critique génétique* at ITEM (CNRS/ENS). His editorial work is centered on the writings and manuscripts of Paul Valéry, to whom he has dedicated numerous articles and collaborative volumes (*Valéry traduit* [2023], *L'Isle sans nom: un projet dramatique inédit de Paul Valéry* [2018], and *Du divin et des dieux: Recherches sur le *Peri tōn tou theou* de Paul Valéry* [2014]), as well as scholarly editions (the digital genetic edition of *Robinson*). He has also studied the writings and creations of contemporary Belgian novelist and essayist Jean-Philippe Toussaint on several occasions. His most recent research involves applying a genetic approach to a collection of sixteenth-century manuscripts written in New Spain in the aftermath of the conquest of Mexico, namely Bernardino de Sahagún's *Historia general de las cosas de la Nueva España* (*General History of the Things of New Spain*) and its *avant-texte*.

Juozas Rimantas Lazutka (Vilnius University)

### **Mice, Mammoths & Mimesis**

In biology, the concepts of ‘mimicry’ and ‘mimesis’ are very different and applied in very specific circumstances: mimicry is the imitation of another organism (e.g., a butterfly imitates a poisonous species), while mimesis is the imitation of the environment (e.g., an insect imitates a plant twig). In literary criticism and philosophy, mimesis is a term describing the process of imitation by which an artist depicts and interprets the world. Thus, there are quite fundamental differences in the concepts used in biology and in literary criticism. However, if we are speaking about biotechnology, it is not pure biology in the sense that it does not study biological phenomena, but rather uses those phenomena to create new systems with new combinations of properties that may not be found anywhere in nature. The application of genetic engineering to the restoration of extinct organisms (‘de-extinction’) can be called ‘restorative biotechnology’. It can be compared to literary or artistic activity, especially to the writing of historical novels—where the depiction of historical events is influenced not only by the author’s creative abilities, known historical facts, or their interpretations, but also by legends and images formed over long centuries. Such situation is now unfolding with the ‘de-extinction’ of historical animals such as mammoths, dodos, Tasmanian wolves, etc.—we know some fragments of their genome structure, we remember their images from children’s books or historical books, reflecting the artists’ imagination rather than the existed reality, and now we are trying to recreate them according to our imagination. Will that mammoth really be like as the last specimen that went extinct? Can it be like that in a completely different environment? Or is it just a product of human fantasy trying to convince us that it is a real mammoth? Or is it just imitation, mimesis? Moreover, the restored mammoth can be improved many times, i.e., new versions can be made. Which version will be then the real one? It is clear that restorative biotechnology in this case will imitate not only biological features but also certain cultural aspects. From these examples and their analysis, it could be concluded that the concept of mimesis in restorative biotechnology is more applicable in the sense used in literary criticism rather than in biology.

**Juozas Rimantas Lazutka** is a Lithuanian geneticist focusing his research on chromosome analysis and oncogenetics. He is also interested in interdisciplinary topics such as genetic toxicology and behavioral genetics, which he teaches at Vilnius University. Based on these courses, he has published textbooks, including *Genetic Toxicology* (2000) and *Behavioral Genetics* (2008). In addition to his laboratory

work, his interests include the theoretical aspects of sciences, especially at the interface of different research fields. As an invited speaker, he has participated in interdisciplinary scientific conferences on bioethics, public understanding of biotechnology, and the role of universities in developing cities and societies.

Dirk Van Hulle (Oxford University)

## **Exogenesis and Mimesis**

The starting point for this paper is Aristotle's statement 'Ε τέχνη μίμηται τὴν φύσιν', about which James Joyce wrote in one of his notebooks: 'This phrase is falsely rendered as Art is an imitation of Nature.' The correct translation according to Joyce was: 'Art imitates nature', arguing that Aristotle's point is that 'the artistic process is like the natural process'. This notion of 'process' is crucial to genetic criticism.

The question then also arises whether the statement works only in one direction. In 'The Decay of Lying' Oscar Wilde famously turns it around and provocatively suggests that 'Life imitates Art far more than Art imitates Life'. He does so through the character of Vivian in a dialogue which, tellingly, takes place in a library. A work of literature often starts in the margins of another book.

If the study of creative processes can be said to include the mimetic operations that transform everyday experiences into fiction, a crucial methodological question is: how can we study this cognitive activity? Genetic criticism usually starts from material traces of the creative process. Literary creativity is partly traceable through the reading habits of authors, the notes they made and how they used them in their work. This paper therefore examines authors' creativity through the traces of their own reading. This necessitates a reassessment of the notion of 'exogenesis', to examine where reality ends, and fiction begins.

**Dirk Van Hulle** is Professor of Bibliography and Modern Book History at the University of Oxford, director of the Oxford Centre for Textual Editing and Theory (OCTET) and of the Centre for Manuscript Genetics at the University of Antwerp. With Mark Nixon, he is director of the MLA award-winning *Beckett Digital Manuscript Project* ([www.beckettarchive.org](http://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), *The New Cambridge Companion to Samuel Beckett* (2015), *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).

## PRESENTATIONS



Mateusz Antoniuk (Jagiellonian University)

### **Text of a City in the Making: Genetic Criticism as Geopoetics**

‘Text of a city’ is a concept widely employed in modern literature, literary criticism, and cultural studies. For example, in his seminal essay ‘The Petersburg Text of Russian Literature’, Vladimir Toporov suggests two interpretations of this term. According to the first one, the ‘text of Petersburg’ can be defined as the summa of the city’s images, visions, and interpretations, preserved and shared within its culture, especially through literature. According to the second explanation, Toporov suggests that the ‘text of Petersburg’ may also serve as a metaphorical representation of the urban substance itself. This includes the city’s planning and structure, the official names of streets and squares, monuments and memorials, as well as its architectural landscape—the stylistic features that are characteristic of Petersburg. All these elements participate in the process of semiosis, in the other words, they can be read and deciphered as meaningful signs. As such, they can be also metaphorized in the textual paradigm.

In my conference talk, I am going to raise the following questions: how can we trace and interpret the genesis of the ‘text of a city’ as understood in the two semantic ranges outlined above? How can we capture the creative process involved in composing the literary depiction of the city? But also: how can we practice the genetic criticism of the city as viewed through the lens of textual metaphors?

Through these explorations, I will also discuss the relationship between genetic criticism and the concept of geopoetics.

**Mateusz Antoniuk** is a scholar and academic teacher in the Faculty of Polish Studies at the Jagiellonian University in Kraków, Poland. His field of research includes theory and practice of genetic criticism as well as the history of Polish modern literature. He is the author of four monographs devoted to the history of Polish literature and has published over sixty articles and essays in literary studies in journals such as *Textual Cultures* and other prominent Polish academic publications. As an editor and co-editor, he has worked on the writings of Czesław Miłosz and Zbigniew Herbert. Antoniuk is also a founder and head of the Centre for Creativity Research at the Jagiellonian University and a member of the Society for Textual Scholarship (US) and the European Society for Textual Scholarship. In addition, he serves on the board of the GENESIS conference series. In 2013, he was a fellow at Yale University and the Beinecke Rare Book and Manuscript Library as part of their post-doctoral program.



Daniel Balderston (University of Pittsburgh)

## **Borges in 1940: A Close Reading of Michigan State Notebook 678\_12**

In 2019, a collection of Jorge Luis Borges's composition notebooks was donated to the Stephen O. Murray and Keelung Hong Special Collections Library at Michigan State University. For the 412-page book *Cuadernos y Conferencias* (Borges Center, 2024), I worked with four colleagues to edit 24 sets of notes that served as preparatory materials for the talks and courses that Borges delivered from 1949 (when he overcame his fear of public speaking) to 1954 (when his sight was failing). In the introduction to that volume, we suggest that one direction for future study would be to examine the sequence of texts in a single notebook. This approach could illuminate the invisible connections among the texts written about the same time and even aid in reconstructing unfinished or lost works.

In my presentation, I will use a maroon pebbled notebook, MSS 678\_12, as a case study, which can be dated to 1940 due to the inclusion of a draft of the poem 'La noche cíclica', published in *La Nación* on 6 October, 1940, as well as a preface to Carlos Grünberg's book of poems, *Mester de judería*, dated 2 August, 1940. The notebook contains various other materials, including a false start of the famous story 'Funes el memorioso', which was not published until July 1942 but was summarized in 'Fragmento sobre Joyce' in February 1941. Borges evidently reused the notebook in 1944 to compose 'Poema del tercer elemento', which was later retitled 'Poema del cuarto elemento'. Additionally, he wrote the poem 'El compadre' towards the end of the notebook, working backwards, which was subsequently published under the pseudonym 'Manuel Pinedo' in the anthology *El compadrito: su destino, sus barrios, su música*, released in collaboration with Silvina Bullrich in 1945.

I will focus on piecing together the relations among the texts mentioned. It's worth noting that in the essay 'Cómo escribía Borges: un cuento y un poema' (2017), I study a different notebook from 1940. In this notebook, Borges wrote the first draft of the important story 'Tlön, Uqbar, Orbis Tertius' and an earlier draft of 'La noche cíclica'. Consequently, I will also engage in a dialogue between these two different notebooks from the same period.

**Daniel Balderston** holds the position of Andrew W. Mellon Professor of Modern Languages Emeritus at the University of Pittsburgh. He is the author or editor of more than fifteen books on Jorge Luis Borges, with his most recent works being the *Oxford Handbook of Jorge Luis Borges* (with Nora Benedict, 2024) and *Cuadernos y conferencias* (with Alfredo Alonso Estenoz, Mariela Blanco, Emron Esplin and María Celeste Martín, 2024). With Alfredo Alonso Estenoz he co-edits the journal *Variaciones Borges*. His book, *How Borges Wrote* (2018), has been translated into French (2019) and Spanish (2022).

Mariela Blanco (CONICET, University of Mar del Plata)

### **From Borges the Lecturer to Borges the Professor**

Recently, I finished preparing two seemingly different books on Borges, which surprisingly revealed many affinities. On one hand, I worked on the edition and study of 24 sets of notes that served as preparatory materials for talks and courses Borges gave from 1949 to 1954. This collection of Borges's composition notebooks became part of the Stephen O. Murray and Keelung Hong Special Collections Library at Michigan State University in 2019. The result was a 408-page book titled *Cuadernos y Conferencias* (Borges Center, 2024), which I co-edited with Daniel Balderston, Alfredo Alonso Estenoz, Emron Esplin, and María Celeste Martín. The material analyzed is diverse, mainly because of the variety of topics Borges lectured on during that period.

The other book is the edition of his lectures on English and American literature, which he delivered as a professor at the Catholic University of Mar del Plata in 1966. After completing both works, I realized that there weren't as many differences as I initially thought. Many of the notes Borges prepared for his talks between 1949 and 1954 are repeated, with greater or lesser variations, in his 1966 lectures. In this presentation, I propose to analyze, from a genetic perspective, the continuity of Borges's early readings and research, evident in his notebook notes and reflected in his later university lectures.

**Mariela Blanco** holds a PhD in Literature from the National University of La Plata. She is an Independent Researcher at CONICET and a Professor of Argentine Literature at the National University of Mar del Plata. She leads the research group 'Escritura e invención' and the Center for Studies in Archives and Languages (CIAL) at UNMdP. She also led the project to create the digital tool that presents the itinerary of Borges's lectures at the National Library of Argentina ([centroborges.bn.gob.ar](http://centroborges.bn.gob.ar)).

Blanco has published numerous articles, a book, and an anthology on Argentine poetry. In 2020, she published *Inventación de la nación en Borges y Marechal. Nacionalismo, populismo y liberalismo* (Eduvim). In 2025, EUDEBA published the book she compiled on Borges's lectures, titled *El habla de Borges*. She is also a co-editor of *Cuadernos y Conferencias* (Borges Center, 2024). Additionally, in 2025, Random House will publish her edition of Borges's classes in Mar del Plata.

Tom Boll (University of East Anglia)

### **Forms of Collaboration in Andrew Hurley's Translations of Jorge Luis Borges**

Andrew Hurley's account of his translation of Jorge Luis Borges's *Collected Fictions* (Penguin, 1999) presents a confident image of the translator as a lone actor who establishes a coherent passage from the conceptualisation of the translator's task to the production of appropriate textual forms. This image belies a project that was beset by persistent uncertainty. Hurley's papers held in the Harry Ransom Center reveal that his translations for Penguin were produced under the burden of significant extratextual factors: a threat of legal action from previous Borges translator Norman di Giovanni and the fear of hostile reviews. In response to these threats, Penguin set up an advisory team to comment on Hurley's translations, which included prominent figures in the translation and reception of Latin American literature: Margaret Sayers Peden, Alastair Reid and Carter Wheelock. I will ask how a genetic reconstruction can account for the ways that these fastidious collaborative arrangements shaped the published text. How were textual decisions intertwined with social relations in the production of the Penguin Borges? What working relationships and norms of practice emerged from the loosely defined executive roles of Hurley's advisers? What revisions did the advisers suggest and what conceptual and textual forms did their advice take, for example, in reports or suggestions for alternative translations? How did Hurley respond to advice in his correspondence and drafts? At what stage did stylistic aspects of the translation achieve stable form? I aim to incorporate a narrative of interpersonal relationships and anxieties shared by publisher, translator and advisers into a genetic account of the phases of translation composition. That account will provide the basis for an assessment of how the published text obscures or preserves traces of its genesis by abandoning, synthesizing or aggregating the different views of the collaborators who contributed to its production.

**Tom Boll** is Associate Professor in Literary Translation at the University of East Anglia where he curates the translation collection in the British Archive for Contemporary Writing. He is the author of *Octavio Paz and T.S. Eliot: Modern Poetry and the Translation of Influence* (Legenda, 2012). His translation of Jorge Luis Borges and Osvaldo Ferrari's *Conversations, Volume 2*, was published by Seagull Books in 2015. Boll has published on translation in the archives of Penguin Books, Charles Tomlinson and Stanley Burnshaw. He is currently working on a book about genetic approaches to the translation of Latin American fiction for Routledge.

Santiago Contardo (University of Vienna)

### **Borges, Emerson, and Pantheism: Multiple Uses of a Reading Annotation**

On the title page of a book that once belonged to Borges, *Essays: First and Second Series* (J. M. Dent & Co., 1907) by Ralph Waldo Emerson, there is a brief handwritten annotation featuring two incomplete phrases from that book: ‘that one person wrote all books’ / ‘one all-seeing, all-hearing gentleman’. These phrases served Borges to encapsulate a passage where Emerson articulates the concept of literature as a phenomenon that transcends individual creation. However, Borges was particularly intrigued not only by this idea—also found in the works of other authors he read—but especially by the allegorical manner in which it is expressed. Emerson envisions all writers throughout history as avatars of a single transcendental author. In another lecture notes, Borges returns to this concept and describes it as ‘panteísmo como rama de la literatura fantástica’ (‘pantheism as a branch of fantastic literature’).

The act of rewriting, through marginalia, Emerson’s quotation later transformed into a recurrent process in Borges’s own works. In these cases, he does not simply reproduce Emerson’s words; rather Borges creates reformulations, translations, variations, and recontextualizations of different parts of the same passage. In this presentation, I propose to examine these reading annotations as a starting point for analysing how the passage varies throughout Borges’s work. This approach will reveal that the presence of pantheism, which scholars have noted in Borges’s writing, is not a fixed concept. Instead, it evolves in accordance with his literary needs and his readings of Emerson’s essays.

**Santiago Contardo** is a specialist in Romance and Germanic studies, currently serving as a predoctoral assistant in the Department of Romance Languages at the University of Vienna. In this position, he teaches while also working towards his doctoral thesis on Borges’s reception of Emerson. His areas of expertise encompass comparative literature, translation studies, the interplay between literature and philosophy, and genetic criticism. Combining these fields together, Contardo’s most recent publication is a volume titled *Der Wille zur Wiederholung I: Entzauberung und Faszination des Immergleichen in Literatur und Film* (with Jörg Türschmann, Noëlle Miller, 2024).

Elisa Cugliana (University of Cologne)  
Øyvind Eide (University of Cologne)

### Interactive Events in Scholarly Editing

Historical events are different from plans for events. In a realist view, events that took place can be identified by the traces they leave: the memory of the participants, documents, objects, and other things being created or modified. In a storytelling setting, the traces form part of the elements which lead to consequences within the story: the characters remember events, or objects are created or modified. This is not dependent on the story being historical or fictional; in the textual universe, such connections form part of the inherent logic of the story, which have to be modified based on the principles of minimal departure to be countered (cf. Marie-Laure Ryan, ‘Fiction, non-factuals, and the principle of minimal departure’, 1980).

Planning also leaves traces. A plan for a theatre performance, for a lecture, or a hike, can be identified through memories, documents, or other traces. This does not, however, indicate whether the planned event actually occurred. In terms of Aristotle’s *Poetics*, a historical event is parallel with what actually happened, and a plan for an event is parallel with what would happen.

During the DIXIT conference in 2016, a Club Lecture showed how sword fighters identified fight move patterns based on descriptions in early modern manuscripts, which served as plans for future events. They developed and clarified the meanings they assumed the manuscripts to convey, that is, they re-constructed the old plans for future events. By creating sword fight events based on these plans, they were able to evaluate and reconsider their readings.

Scholarly editions represent a process of re-creation and discovery of meaning at the intersection of three dimensions: the document dimension (a singular manuscript copy), the *stemma codicum* dimension (all the copies of a work and their genealogical relations) and the reception dimension (the material and textual traces of use and adaptation). These editions can detect and express hypotheses about the genetic process—specifically the events surrounding the creation of the text, its genealogical development through various copies, and the mimetic processes which scribes followed. The interplay between such processes, both in the historical context of the sources and within the framework of their scholarly editions and interpretations, will be discussed in this paper, focusing on specific genre of mediaeval textuality: the *sortes* (see Marco Heiles, *Das Losbuch: Manuskriptologie einer Textsorte des 14. bis 16. Jahrhunderts*, 2018). Additionally, the paper will explore how the interactive elements required by these texts can be re-constructed as interactive virtual reality systems (cf. Lukas Wilkens, *Losbuch Reconstructed*, 2024).

**Elisa Cugliana** is a Germanic philologist and digital humanist based in Cologne, Germany. She completed her BA and MA studies at Ca' Foscari University of Venice (Italy), focusing on the philology of Germanic languages, Cimbrian dialects in Northern Italy, and both diachronic and synchronic linguistics. Her expertise includes advanced training in theoretical syntax. In 2022, she earned her Ph.D. through joint supervision from the Universities of Venice and Cologne (Germany). Her doctoral work involved creating a Digital Scholarly Edition of a medieval German translation of Marco Polo's travel account and developing a strategy to deal with the normalisation of medieval texts computationally. Following her Ph.D., J-prof. Cugliana conducted research at the Universities of Cologne and Wuppertal. At Cologne, she contributed to shaping the National Research Data Infrastructure (NFDI), and at Wuppertal, she participated in the development of the international edition project titled 'History as a Visual Concept: Peter of Poitiers' Compendium historiae'. Currently, she serves as one of the professors at the Institute for Digital Humanities at the University of Cologne. She is deeply engaged in pioneering methodologies for scholarly editing, with a current focus on the computational edition of the *sortes* text 'Prenostica Socratis Basilei'.

**Øyvind Eide** is a professor in Digital Humanities at the University of Cologne. He holds a PhD in Digital Humanities from King's College London (2013). He was an employee in various positions at The University of Oslo from 1995 to 2013, working on digital humanities and cultural heritage informatics. From 2013 to 2015 he was a Lecturer and research associate at The University of Passau. He was the chair of The European Association for Digital Humanities (EADH) from 2016–19 and also actively engaged in several other international organisations including ICOM's International Committee for Documentation (CIDOC). His research interests are focused on transformative digital intermedia studies as a tool for critical engagement with media differences, especially the relationships between texts and maps as media of communication. He is also engaged in theoretical studies of modelling in the humanities as well as beyond.

João Dionísio (University of Lisbon)

### **Parody Generator: Re-presenting a Solitary Reaper**

Among the literary work of the Portuguese modernist writer Fernando Pessoa (1888-1935), the poem ‘Ela canta, pobre ceifeira,’ which was inspired by William Wordsworth’s ‘The Solitary Reaper’, stands out as an impressive masterpiece. In it the unresolved conflict between rational and sensory processing is staged in such a sophisticated manner that it epitomizes Pessoa’s poetics. ‘Ela canta, pobre ceifeira,’ was first published in *Terra Nossa*, a journal with a clear ethnographic orientation, in 1916, and almost a decade later, in a new version, it came out in *Athena*, a journal co-directed by Pessoa himself. While the genesis and revision of this poem were approached on several occasions in Pessoa studies (cf. Carlotta Defenu, *Génese e reescrita da poesia ortónima de Fernando Pessoa*, 2023), its position as matter for poetic *imitatio* still deserves close attention. In 1989, following the centenary celebration of Pessoa’s birthday, the surrealist poet Mário Cesariny published *Virgem Negra*, a parody of sorts of Pessoa’s diction in the guise of an annotated edition. After Cesariny’s death in 2006, his papers were donated to a private foundation, Fundação Cupertino de Miranda, and among the kept documents there is an impressive *dossier génétique* of *Virgem Negra* (see Rui Sousa, *Cesariny e o monstro Pessoa*, 2024) including many tentative versions of an *imitation* of ‘Ela canta, pobre ceifeira,’. In this paper a preliminary analysis of these versions is submitted, considering the genetic process in its material and aesthetic sides. The analysis is anchored on the discussion of image as representation in Pessoa’s and Cesariny’s poetry.

**João Dionísio** teaches at the School of Arts and Humanities (University of Lisbon), where he directed the Programme in Textual Criticism between 2010 and 2013. He also coordinated the Philology group at the Center of Linguistics at the University of Lisbon (CLUL) between 2019 and 2024. His current interests are focused on the interaction between textual materiality and hermeneutics. His most recent publications are the edition of Eduardo Lourenço’s *O Labirinto da Saudade* (Lisbon: Fundação Calouste Gulbenkian, 2023) and of Almeida Garrett’s *Frei Luís de Sousa* (Lisbon: Imprensa Nacional, 2022). He was the president of the European Society for Textual Scholarship in 2013-2016.

Hans Walter Gabler (Ludwig Maximilian University of Munich)

### **Writing and Reading in Constant Creative Progress**

A decade or two ago I published the essay 'Beyond Authorcentricity in Scholarly Editing'. Its fulcrum was the awareness of text in material presence in transmission. That is, I began to reach out towards discernible dynamics of the creative energy underlying text in and onward through transmission. This emphasised not author, but text transmitted for our engagement and response. Little attention had as yet been given to consequences arising from the onward creative energy of language shaped into text. No clear critical notion had yet formed of what is basically a home truth, namely that text in transmission sparks in its turn new original creativity. It was at most dimly discerned that such new original creativity would importantly arise from experiencing through reading a conditioning of the receptive mind to fresh creative adaptation, or indeed adoption, that sprang from text-in-transmission encountered. It has been John Bryant who for the past several decades has spear-headed genetic-editing research under the title of his epoch-making monograph *The Fluid Text*. At the fountain-head of his research has lain from the outset the progressive work of the nineteenth-century author Herman Melville. From John Bryant we learnt in Bologna 2024 how Melville's writing stimulated Virginia Woolf. It is to Virginia Woolf that my present essay responds by exploring how her encounter as reader with her writing-in-progress stimulated her own highly fluidly receptive response to her own writing-in-progress. For Virginia Woolf her writing, appears, from first drafts onwards, already to have been reading matter: text in transmission. To art in language transmitted, to her own as to that of others, she responded as onward-thinking reader. This I propose to exemplify in my conference paper.

**Hans Walter Gabler** is a retired Professor of English Literature and Editorial Scholarship at the Ludwig Maximilians University of Munich, Germany, and, since 2007, a Senior Research Fellow of the Institute of English Studies, School of Advanced Study, London University. He undertook, as editor-in-chief, the *Critical and Synoptic Edition of James Joyce's Ulysses* (1984), and the critical editions of Joyce's *A Portrait of the Artist as a Young Man* and *Dubliners* (both 1993). Through his research on writing processes he seeks to advance theory and practice of the digital scholarly edition in a Digital Humanities environment. His recent collection of essays is titled *Text Genetics in Literary Modernism and Other Essays* (2018).



Dovilė Gervytė (Vilnius University)

### **The Multiverse of Avant-texte**

Order and method are the qualities that define manuscript files in the archives. Often, this archival organisation is artificial and manufactured. By cataloguing the author's manuscripts, archivists create a meticulous system that later facilitates research into the author's papers. But what if the processing of materials is presented with the author's own specific system of classification?

The renowned Lithuanian modernist Jurgis Kunčinas (1947-2002) began archiving his manuscripts in the 1960s, accumulating nearly forty years of creative writing. The author's organisation of the papers reveals his understanding of the creative and cultural environment surrounding him, suggesting that the guiding principle in cataloguing these manuscripts can be seen as a form of mimesis. After Kunčinas's death, his wife took it upon herself to sort through the materials and rearrange them to save space in their home. Eventually, these papers were transferred to the Lithuanian archive, where the 'uncatalogued' manuscripts were organised according to the institution's methodology.

Today, when textual scholars work on Kunčinas's papers, they employ genetic tools to generate their own avant-textual systems. Thus, there exist at least four distinct organisational systems for the writer's manuscripts. The question arises as to how do these organisations relate to and differ from one another? How can each be interpreted as an archival reality? Should we consider Kunčinas's archive as a heterogeneous unity or as a collection of disparate worlds? What mimetic strategies for systematising the manuscripts do the various agents of genesis reveal?

**Dovilė Gervytė** is a PhD candidate focusing on genetic research of modern prose manuscripts produced by British and Lithuanian authors (John Fowles, Muriel Spark; Tomas Vaiseta, Jurgis Kunčinas). She is currently writing her thesis titled 'The Play of Genetic Agents in Modern Manuscripts'. Her scholarly pursuits include textual scholarship, non-fiction editing and publishing, typography, and digital humanities.

Barbara Góra (The John Paul II Catholic University of Lublin)

### ***Slavic Demonology* by Jan Wagilewicz: The Process of the Work's Development**

In the 1840s, the entire European academic community was excited about the news that Jan Wagilewicz (1811-1866), a Polish-Ukrainian Galician writer and scholar was writing his seminal piece, *Slavic Demonology*. A member of the 'Ruthenian Trinity' and a collaborator at the Liv-based Ossolineum, Wagilewicz claimed that the work was already finished. However, it was never printed, mirroring the fate of the most of his writings. The only part of this work that was published was one chapter titled 'On Vampires and Witches', which appeared in a scholarly journal in Prague and was translated into Czech. This chapter was later referenced by Adam Mickiewicz in his lectures at the Collège de France and by Oskar Kolberg in his *The People*.

To date, the complete manuscript of *Slavic Demonology* (if it ever existed) has not been discovered by researchers, although extensive fragments of the work written in Polish can be found at the Vasyl Stefanyk National Scientific Library of Ukraine in Lviv. These fragments include a comprehensive outline of the work, which encompasses human demonology, elemental demonology, and symbolic demonology. Additionally, there is a substantial introductory chapter written in German, along with numerous notes and excerpts from literature in various languages. This collection provides an excellent basis for tracing the development of Wagilewicz work.

Today, the author is almost forgotten in European culture, remembered mainly in Ukraine due to his involvement with the 'Ruthenian Trinity'. For this reason, it is all the more worthwhile to revisit the legacy of this once-celebrated scholar of Slavic studies.

**Barbara Góra** is an assistant in the Department of Textology and Editing at the Faculty of Humanities at the John Paul II Catholic University of Lublin. She is currently working on her doctoral dissertation, titled 'Władysław Syrokomla as a Regionalist and Researcher of the Past'. Her research interests include the 19th-century Vilnius regionalists, known as 'antiquarians', and Jan Wagilewicz as a scientist as well as a representative of the Polish-Ukrainian borderland culture of the Romantic era.

Patrick Hersant (ITEM)

## Conflict in Author-Translator Collaborations

Translation manuscripts and author-translator correspondences are crucial documents when it comes to determine the precise authorship of a particular translated text. From civil interactions to conflictual relationships, from fruitful collaboration to taking offence and hiding behind pseudonyms, the transactions between author, translator and reviser vary greatly according to the sociability of the parties brought together, their ideas about translation, and, perhaps most importantly, the clarity of the decision-making hierarchy and the presence of clearly defined parameters. In fact, the precise goal and the methods of collaboration and revision are rarely made explicit; this is certainly something to regret, since a clear separation of tasks and responsibilities would help avoid the animosity that arises in a naturally delicate situation. I will mainly, though not exclusively, deal with the correspondences and/or archives of three authors (Gertrude Stein, Vladimir Nabokov, Joseph Brodsky) and three translators (Ludmila Savitzky, Maurice Coindreau and Barbra Wright).

**Patrick Hersant** is an associate professor at Paris 8 University, teaching literature and translation studies, and a researcher at ITEM. His research interests include author-translator collaborations and the genetics of translation, notably through the study of translator's drafts and correspondences. Among his publications are a monograph, *Portrait d'une traductrice: Ludmila Savitzky à la lumière de l'archive* (co-author Leonid Livak, Sorbonne UP, 2024); two edited volumes, *Traduire avec l'auteur* (Sorbonne UP, 2019) and *Au miroir de la traduction* (co-ed. Esa Hartmann, Archives contemporaines, 2019); and three guest-edited issues of translation studies journals: 'Translation Drafts' (*TTR*, 36-2, 2023), 'Translation Archives' (co-ed. Anthony Cordingley, *META*, 66, 2021), and 'Dans l'archive des traducteurs' (*Palimpsestes*, 34, 2020). As a translator, he has published French versions of Philip Sidney, R. L. Stevenson, Edward Lear, Robert Macfarlane, Seamus Heaney and Hannah Sullivan.

Julia Holter (Catholic University of the West, ITEM)

### **Ludmila Savitzky's Archives and the Girardian Trope of the Mimetic Rivalry**

A recent article by Jan Buts and Saliha Özçelik, titled 'Synopsis: The translator and the scapegoat: On mimetic desire and intercultural mediation' (2024), drew on several accounts of translators who were assassinated, particularly those who translated Salman Rushdie's *The Satanic Verses*. The authors established a connection between the liminal position that translators occupy at the boundaries of a community and the scapegoat mechanism, a central construct in René Girard's work on imitation, desire, and violence (1986, 2005).

My own current work focuses on Ludmila Savitzky (1881–1957), a French writer and translator of Russian origin, who had a successful translation career as a cosmopolitan mediator among three modernist traditions—Russian, English, and French. Her personal and professional journey is closely tied to the biographies and creative endeavors of several modernist writers: André Gide, Guillaume Apollinaire, Ezra Pound, James Joyce, Valeri Bryusov, and Konstantin Balmont.

Although Savitzky did not translate controversial or sacred texts, I believe that the universal scope of René Girard's mimetic framework provides a lens through which we can understand the role of any translator as a rival—both to other translators and to the author of the original text. This role is often perceived as ancillary or subordinate, especially in relation to male writers. A female translator, in particular, can become the scapegoat for the inevitable shortcomings of translation, or her significant contribution may be overlooked and undervalued.

In examining Savitzky's translation of Joyce, I will demonstrate how competition between cultural forces can become surprisingly violent. Similarly, in her translation of Balmont, the author's letters constantly urge her to translate and promote his work. Savitzky's translations and personal archives reveal a continuous struggle—the mimetic conflict and tension inherent in the translation process. This struggle illustrates how translators imitate and contend with the original text, other translations, and with cultural expectations.

**Julia Holter** received her PhD at the University of Washington. She is currently an adjunct professor at the Catholic University of the West in Angers and Nantes. Additionally, she is a research associate at ITEM in Paris (member of the team 'Multilingualism-Translation-Creation'). At present, she is translating *Aesthetic Fragments* by Gustav Shpet.

Christina Ionescu (Mount Allison University)

### **The *Jupon Parapluie* in Bernardin de Saint-Pierre's *Paul et Virginie*: From Manuscript Drawing to Visual Trope**

Titled 'Enfance de Paul et de Virginie', the iconic copperplate engraving showing Bernardin de Saint-Pierre's fictional young protagonists sheltered underneath Virginie's skirt that ingeniously serves as a makeshift umbrella was the first in an iconographic series commissioned by the author to adorn the pages of the first separate edition of what would briskly become a European bestseller in the decades that followed its initial publication on the eve of the French Revolution by Didot le Jeune. Closely connected to the text, solidly structured, and visually intriguing, this iconographic series is composed of four images, the first three designed by the talented draughtsman Jean-Michel Moreau (Moreau le Jeune) and the fourth, by the renowned painter Joseph Vernet. In the last decade of the eighteenth century and then throughout the two centuries that followed, the novel inspired countless adaptations and material objects, including standalone prints, series of engravings, paintings, sculptures, ceramic objects, furniture, fans, advertisements, and even playing cards, magic lanterns, stamps, and wallpaper. A key component of this extensive visual and material corpus is the *jupon parapluie* [umbrella skirt] image inserted in various editions, displayed autonomously as a print or painting in domestic interiors, and reprised or reinvented on myriad material objects. To date, its genesis and trajectory have not received, however, the critical attention that they warrant, despite the visual turn of literary studies and the humanities in general as well as the substantial interest in the iconography of *Paul et Virginie*. During the eighteenth century, this novel was illustrated not only once but twice with authorial involvement; interestingly, Bernardin did not commission an illustration of the *jupon parapluie* episode for the 1806 deluxe edition published by subscription. Using Bernardin's drawing of this scene as a starting point, I will reflect on the genesis through text and image of an emblematic trope with multiple afterlives in print, visual, and material cultures across geographic and cultural borders. My interest lies in the drawing as an *avant-image* of the illustration and a visual prototype that inspired artists in France and abroad while imposing restrictions on its interpretation.

**Christina Ionescu** is Director and co-founder of the new Visual and Material Culture Studies Program at Mount Allison University in Canada. She is a *dix-huitiémiste* with an interest in book illustration, visual and material cultures, as well as word and image theory. She is the editor of a double issue of the *Journal of Illustration* on extra-illustration as a bibliographic and cultural phenomenon (2021)

and co-editor of a special issue of *1650-1850: Ideas, Inquiries, and Aesthetics in the Early Modern Era* on the cultural ramifications of water (2024). Her journal articles have appeared in *Cahiers du GADGES*, *Image & Narrative*, *Le Livre et l'estampe*, and *Journal for Eighteenth-Century Studies*, amongst other venues. She is currently preparing, with Ann Lewis, a volume titled *Illustration Studies: New Approaches, New Directions*, forthcoming from the Presses de l'Université de Lorraine in the series *Book, Page, Text, Image*.

Maria Kalinowska (University of Warsaw)

**Travelogue as a Document of the Creative Process and  
a Biographical and Historical Testimony: On Słowacki's  
'Journey to the Holy Land from Naples'**

Juliusz Słowacki's poem 'Journey to the Holy Land from Naples', inspired by his trip to Greece and the East (1836-1837) during which it was mostly written, was never published in its entirety by the poet himself. Instead, it survived in his travel diary, known today as the Eastern Diary, and later appeared in several editions published by editors who interpreted the poet's oeuvre in various ways. Like any text inspired by a real-life journey, this poem may be treated both as a biographical and historical document, as well as a record of Słowacki's creative process as a poet.

This paper interprets three aspects in which the poem functions: it serves as documentation of Słowacki's journey and the historical context it reflects; as an example of the conventions of 19th-century travel-writing; and as an excerpt of a travel diary or notebook. It is the interplay of these three elements that reveals the true significance of Słowacki's poem and provides valuable insights into the poet's creative process.

The study looks at the Eastern Diary, which is the poet's most important travel notebook. This notebook contains poems at various stages of completion, a fully finished poem on the Greek journey, fragments of prose, notes, drawings and watercolours, and even bills and an Arabic minidictionary. Until 1939, the notebook was housed in a library in Warsaw, but it was lost during World War II. It was believed to have been destroyed by fire during the occupation of Warsaw. However, in 2010, it was unexpectedly discovered by Polish scholar Prof. Henryk Głębocki from the Jagiellonian University in a library in Moscow. This sensational discovery gave the impetus for new research on the diary's interpretation, as well as the editorial preparation of the volume as a whole.

**Maria Kalinowska** is a professor at the Faculty of 'Artes Liberales' of the University of Warsaw. She is the author of many articles and books on Romanticism, Philhellenism, and the Romantic reception of Greek culture and classical antiquity. Her notable works include *Grecja romantyków. Studia nad obrazem Grecji w literaturze romantycznej* [Greece of Romantics: Studies on the Perception of Greece in Romantic Literature] (1994), *Los, miłość, sacrum. Studia o dramacie romantycznym i jego dwudziestowiecznej recepcji* [Fate, Love, and the Sacred: Studies on Romantic Drama and its Reception in the Twentieth Century] (2003), *'Sypałem ziarna maku...'* *Podróż grecka Zbigniewa Herberta* ['I sprinkled poppy seeds...' Zbigniew Herbert's

Greek Journey] (2023), a new editions of Juliusz Słowacki's *Journey to the Holy Land from Naples* (2011) and his drama *Agésilas* (2015; an editorial, textological and historico-literary monographs).

Kalinowska heads the editorial team of a series devoted to Philhellenism in Poland (2007, 2012) and another focused on Sparta in Polish culture (2014, 2015). She is also a co-editor of several books, including *Filhellenizm w Polsce. Wybrane tematy* [Philhellenism in Poland. Selected Themes] (2012); *Sparta w kulturze polskiej. Część 1 i 2* [Sparta in Polish Culture. Part 1 and 2] (2014; 2015); and *Polscy filhelleni i powstanie greckie 1821 / Freedom or Death: Polish Philhellenes and the Greek Uprising of 1821* [in Polish and English] (2021). In 2020, Kalinowska was awarded the Lord Byron Medal by the Society of Hellenism and Philhellenism in Athens.



Sakari Katajamäki (Finnish Literature Society – SKS)

### **Pendulum Swinging Between the Earthly and the Cosmic: The Manuscripts of Eino Leino's Poem 'Son of Marjatta'**

To the end of his life, the Finnish poet Eino Leino (1878-1926) considered the second series of his work, *Helkavirsiä* ('Whitsongs II', 1916), to be his greatest achievement as a poet. However, the book has always been overshadowed by the first series published thirteen years earlier in 1903. The relationship between the two books is contradictory, as the poems in the first series are more human-centred and accessible, while the second series has been considered particularly challenging and dark. According to one contemporary review, the second book is 'rowing on the outer edges of cosmic infinity'.

Among the manuscripts of the second series, one of the most interesting represents the folklore-inspired poem 'Marjatta's son', or 'The Son of St Mary'. Early drafts and manuscripts of this piece have survived, which is significant because, before becoming a part of the *Whitsongs II*, the poem was published in a Christmas magazine in December 1915. In this case study, I will examine 15 drafts that were created during the genesis of this poem.

Reading the drafts of 'Son of Marjatta' alongside the published version provides a multi-dimensional insight into the poem's connections to various literary influences and worldviews. The case study illuminates the genesis of Leino's *Whitsongs II* and points out the book as part of Leino's oeuvre. By analyzing the manuscripts of the 'Son of Marjatta' from the earliest drafts to the published version, one can observe that the writing of the poem may be conceptualized as a pendulum swinging between the earthly and the cosmic, as well as between the gods and the inhabitants of the earth. At the same time, Leino develops the character of Christ and syncretically transforms his divine family relationships, drawing inspiration from Baltic-Finnic polytheism, Christian legends, the Bible, the imagery of ancient Greek Olympus, and 20th-century Theosophy.

**Sakari Katajamäki** is an Associate Professor and the managing editor of 'Edith – Critical Editions of Finnish Literature' at Finnish Literature Society (SKS). He is a literary critic and textual scholar whose research interests include nonsense literature, translation history, the scholarly editing of 19th-century literature, and the methodology of textual scholarship. Currently, he is the PI of the research project 'Traces of Translation in the Archives' (SKS, 2021–present) and is involved in several editorial projects on 19th-century Finnish literature. Katajamäki is a founding member of the GENESIS conference series and served as a co-editor of the book *Genetic Criticism in Motion. New Perspectives on Manuscript Studies* (2023).

Nijolė Keršytė (Vilnius University)

### **Entre générativité et genèse: le sens généré et le sens communiqué**

La critique génétique et la sémiotique narrative de Greimas proposent deux approches différentes du texte et de l'ensemble de ses significations. La première, je l'appelle empirique et la seconde, transcendante.

La sémiotique présente le modèle achronique génératif qui suppose une hiérarchie des niveaux qui s'impliquent et des rapports paradigmatiques-syntagmatiques entre les éléments. Le sens qu'elle cherche à décrire n'est pas celui que le destinataire du texte cherche à transmettre au destinataire. La sémiotique s'intéresse aux *conditions* de la production du sens et donc au sens généré mais non pas communiqué. La perspective générative implique l'existence d'un système a priori et ne dépend aucunement de la conscience et des intentions de celui qui produit son texte. De ce point de vue, elle s'approche de la critique psychanalytique ou poststructurale (déconstructionniste) du texte.

Au contraire la critique du texte ou la critique génétique présente un modèle diachronique, donc temporel et non pas logique. Si elle pose la question du sens du texte, c'est celui du sens communiqué entre l'auteur et le lecteur. De ce point de vue, elle correspond à l'approche herméneutique qui fonctionne sur l'axe communicationnel auteur-lecteur car le sens pour elle, c'est le sens communiqué.

L'enjeu de l'exposé, c'est analyser le rapport entre générativité et genèse, et s'interroger sur la compatibilité entre ces deux perspectives sur le texte.

**Nijolė Keršytė** is a Doctor of Humanities who graduated from the Faculty of Philology at Vilnius University, specializing in literary theory. She defended her doctoral dissertation in literary studies, titled 'Intersubjective Relations in Literary Discourse'. Since 2002, she has served as a lecturer at the Faculty of Philology at Vilnius University, at the Algirdas Julius Greimas Center for Semiotics and the Theory of Literature. In 2008, she became a researcher at the Lithuanian Cultural Research Institute in the Department of Contemporary Philosophy. Keršytė is also a translator of contemporary French philosophy, having worked on texts by notable philosophers such as E. Levinas, J. Derrida, J.-L. Marion, J. Baudrillard, M. Merleau-Ponty, and G. Deleuze.

Her intellectual pursuits are divided between two main areas: structural semiotics—which includes narratology, A. J. Greimas' semiotics, and the structural analysis of literature and cinema—and philosophy, encompassing contemporary French philosophy, the philosophy of language, phenomenology, and ideology critique. She navigates her physical and spiritual existence between two countries: Lithuania and France.

Michal Kosák (Institute of Czech Literature of the CAS)

### **What Do the Changes in Protagonists's Photographic Portraits Have to Do With the Interpretation of the Text?**

The tension between fiction and documentary is crucial in certain types of literature, determining not only the genesis of the text and the author's intentions but also its interpretation over time. This conflict between the fictional and documentary elements is dynamic and evolves with changing contexts. A compelling example of these transformations is Ludvík Vaculík's novel *A Czech Dream Book* (1981).

The novel is based on the author's diary entries from 1979-1980, and notably, many characters are named by their real names. Vaculík's decision to include a photographic supplement depicting selected individuals adds complexity to the interplay between the fiction of the narrative and the documentary nature of the photographs. In the samizdat publication, he changed this supplement, creating copies with individual compositions and content. He later modified the photographs in subsequent editions to alter the appearance or inclusion of at least one key character reflecting, as evidenced by the rich correspondence, the shifting boundaries between reality and fiction. These transformations are not only interpretatively significant but also carry weight for editorial debates concerning the definition and delimitation of the work's source text. This paper focuses specifically on the transformations of the photographic supplement and examines how these changes influence both the interpretation and editorial framing of the work.

**Michal Kosák** is a member of the Scholarly Editing Department of the Institute of Czech Literature of the Czech Academy of Sciences (CAS). He has co-authored books on the history of Czech editorial practice, such as *Conditions of Textology* (2010), and on editorial methodology, titled *Editology* (2018). He is also involved in preparing digital scholarly editions of 19th and 20th-century Czech poetry for the *Critical Hybrid Edition* (url: <https://ucl.cas.cz/en/critical-hybrid-edition/>).

Hana Kosáková (Charles University)

### **A Private Letter and a Feuilleton in Samizdat: The Genesis of the Novel *A Czech Dreambook* by Ludvík Vaculík**

This paper aims to reconstruct the key points of the transformation of the letter and the feuilleton due to the specific socio-cultural context of the Czechoslovak samizdat movement of the 1970s. The second objective is to show how these transformation processes were used as artistic devices during the creative process of Ludvík Vaculík's novel *A Czech Dreambook* (samizdat publication, 1981). The two verbal forms mentioned above—the private letter and the feuilleton—are traditionally associated with specific functions: the first communicates private information, while the second, a journalistic genre, focuses on the public transmission of social and cultural news.

In the environment of samizdat, these forms and their functions have undergone far-reaching changes. Private messages were often reciprocated collectively within the dissident circle. The public reception modified the communication model and altered the original intentions behind the messages. Consequentially, the text moved beyond one-off information bound to a unique time-space, becoming understandable to a broader audience beyond just the writer and the addressee. In the case of the feuilleton, it was a widely cultivated art form among Czechoslovak dissenters, allowing the actors to reflect critically on the officially disseminated information. In samizdat, further shifts occurred in the use of these forms. There was a clear convergence between the personal letter, public communication, and feuilleton, with these forms becoming interchangeable. In turn, this dynamic influenced the genesis of Vaculík's novel *A Czech Dreambook*. When examining the genesis of this work, it is essential to consider that both the letter and the feuilleton—having already undergone a transformative process within the dissident movement—played significant roles in its construction.

**Hana Kosáková** is an editor and translator at the Institute of East European Studies at Charles University. Her main interests include 20th-century Russian and Czech literature, literary theory, artistic translation and scholarly editing. She has published monographs *The Images of Skaz* (2019) and *Russian Formalism in Controversy with Marxism* (2017), and has edited books as well as contributed to both Czech and international journals.

Roger Lüdeke (Heinrich Heine University Düsseldorf)

**Stuck in Transformation: Mimesis as Genesis  
in James Joyce's 'Proteus'**

The genre of *Bildungsroman* has been strongly rooted in the poetics of mimesis since the rise of the novel in the 18th century. Centered on an individual's maturation between personal ambitions and social expectations, it perfectly realizes the principles of unity and wholeness which Aristotle considers the main prerequisite for a story to imitate reality. By staging a character's formative experiences and development, the *Bildungsroman* culminates in the mimesis of an individual's personal genesis.

I explore this correlation of mimesis and genesis with regard to James Joyce's fictional alter ego, Stephen Dedalus, by analyzing the earliest draft of 'Proteus'—the third episode of *Ulysses*. This draft, consisting of nine manuscript pages with 17 short text segments separated by asterisks, presents a fragmented composition. I argue that the patchwork mode of composition undermines the notion of *Bildung* as growth and maturation, already strained in Joyce's earlier *A Portrait of the Artist as a Young Man*.

Across various stages of writing, the revision, distribution, and recombination of the 17 draft segments show that Joyce's writing practice initiates a process of development radically distinct from the *Bildung* trajectory, which is oriented towards human perfection. Instead, both Joyce's writing and the different versions of his written text aim towards an impersonal force of becoming that flows seamlessly through the material and immaterial, the human and the non-human world, moving equally through people, animals, landscapes, thoughts, beliefs, feelings, objects. The time-image presented by the genetic material reveals the dual mimesis of 'Proteus': as a literary work, it mimics the existential value of the genetic process while transcending the story logic of beginning, middle, and end. Conversely, focusing on its genesis, the episode unfolds its quality as mimesis of the vital, organic processes that shape its final form. From these vantage points, the 'Proteus' episode reads as a writerly exploration into the Protean mystery of creativity and composition.

**Roger Lüdeke** has been the Chair of Modern English Literature at Heinrich Heine University Düsseldorf since 2009, and Vice-Dean since 2023. His first publication analyses Henry James's practice of revisions as a reflection of the conditions of modern authorship. A second monograph examines the Illuminated Printings of William Blake in relation to Romantic body politics and theories of political sovereignty. He has recently completed a historical study on the novel as literary

milieu. His latest research examines the writing scenes of Virginia Woolf, and James Joyce, exploring the possibilities of combining the methodologies of Genetic Criticism and Creative Writing under the heading of Artistic Research in Literary Studies.

Neringa Markevičienė (The Institute of Lithuanian Literature and Folklore)

### **Balys Sruoga's Novel *Dievy miškas* [Forest of the Gods] in the Light of Genetic Criticism**

Balys Sruoga (1886-1947) is famous in Lithuanian literature as the author of *Dievy miškas* [Forest of the Gods], a fictionalised memoir of his experiences in the Stutthof concentration camp (1943-1945). This is Sruoga's most important work written in post-war Lithuania and stands out as one of the most original European memoirs about concentration camps. Sruoga's work, characterised by a fusion of factual literature and artistic imagery, is written in a grotesque style – a kind of tragicomedy in prose. *Dievy miškas* uses humour, irony, and sarcasm to describe the authentic experience of a person reduced to a number (21319) in the Stutthof camp.

The novel did not initially receive approval from the Soviet authorities and was censored many times, ultimately being published only in 1957, ten years after the author's death. Today, more than eleven editions of *Dievy miškas* are available. Among these, three editions are particularly noteworthy: those from 1957, 1997, and 2005 (other ones were republications). These three editions illustrate the efforts of their editors to reconstruct the authentic text of the work, considering the historical circumstances. Each edition presents a different version of *Dievy miškas*, incorporating new material that was not included by the editors in previous releases.

The variations among the texts are indicative of the problems in establishing the work's authenticity: we still lack a version of Sruoga's *Dievy miškas* that systematically reflects the author's creative intention. This presentation seeks to explore the reasons for the significant variability among the texts and to emphasize specific documented aspects related to the primary sources of the work, focusing on reconstructing the process behind its creation.

**Neringa Markevičienė** is a researcher at the Institute of Lithuanian Literature and Folklore, where she works in the Department of Textual Scholarship in Vilnius, Lithuania. She published a monograph titled *History of the Writing and Editing Process of Balys Sruoga's Work Dievy miškas* [Forest of the Gods] in 2014 (available in Lithuanian with an English summary). She has authored over 20 articles in both Lithuanian and English (see the list of her main works at <https://orcid.org/0000-0002-2007-3392>). She also produced several critical editions of letters by Balys Sruoga, including correspondence with Valerija Čiurlionytė (2019) and Vanda Daugirdaitė-Sruogienė (2021, 2023); these editions have been published both in print and digitally. Her primary research interests are textual scholarship, digital

humanities, epistolary discourse, memoirs and letters from Nazi concentration camps, aesopian language, Balys Sruoga's prose fiction and journalistic writings, particularly those published under unidentified pseudonyms in various Lithuanian, Russian, and American newspapers from 1911 to 1947.



Igor Medić (Old Church Slavonic Institute)

### **Unstable Representation: The Manuscripts of Miroslav Krleža's Novel *The Return of Filip Latinovicz***

Miroslav Krleža (1893-1981) is one of the most important and influential Croatian writers of the 20th century. His novel *The Return of Filip Latinovicz* (1932) is considered the first truly modernist novel in Croatian literature. The main character Filip Latinovicz, who has established himself as a painter in Western Europe, returns to his homeland after years of absence. Burdened by an existential and creative crisis, Filip loses his sense of a coherent worldview, and the reader, in turn, experiences disorientation due to the novel's fragmentary structure, which alternates between different narrative techniques and perspectives.

The stability of representation is one of the central themes of this work; however, the text itself has proven unstable. Recent editions (2000, 2024) have sparked intense debate among literary historians and critics. A notable aspect of Krleža's writing is his introduction of various, often significant compositional changes in later editions of his works. Specifically regarding *The Return*, discussions have arisen concerning how the narrated monologue is presented in these more recent editions, which typically rely on the last edition printed during the author's lifetime, where the narrated monologue is marked by quotation marks.

Notably, the seven editions published during Krleža's lifetime differ not only in their representation of the narrated monologue but also in other changes that have yet to be thoroughly analyzed. This presentation aims to illuminate existing textual problems through analysis rooted in genetic criticism, considering not only the published versions but also the surviving manuscript drafts of certain parts of the novel.

Krleža left a substantial number of his manuscripts to the National and University Library in Zagreb with a request that the boxes containing this material not be opened until 20 years after his death, i.e., in 2001, but this material has not yet been systematically researched. Therefore, this presentation will explore how analyzing the surviving manuscripts can contribute to the interpretation of the novel as a whole. It will demonstrate that certain parts of the novel were originally written in the first person rather than the third, and that the first manuscript versions of particular chapters were initially structured as works of other genres. This allows for interconnections between parts of the novel and other published works by the author. Such insights will shed new light on the representation of reality within the novel and inform some contemporary editorial issues.

**Igor Medić** is a research associate at the Old Church Slavonic Institute in Zagreb, Croatia. His research focuses on medieval and modernist texts. In 2024, he published a book titled *Seduced by Language – Oscar Wilde and Croatian Literary Modernists* [*Zavedeni jezikom – Oscar Wilde i hrvatski književni modernisti*]. This book examines the influence of Oscar Wilde on Croatian writers of the early 20th century and includes interpretation of some previously neglected manuscripts by Croatian modernist authors.

Kiyoko Myojo (Seijo University)  
Kengo Terasawa (Future University Hakodate)

### **Towards a Chronological Reconstruction of Kafka's Creative Process (Sep–Dec 1912): A Preliminary Appearance-Based Handwriting Analysis Using Deep Learning**

Between mid-September and mid-December 1912, Franz Kafka was engaged in an exceptionally intense period of writing. During this time, he composed major narrative texts such as *The Judgment*, *The Missing Person*, and *The Metamorphosis*, alongside numerous letters to Felice Bauer and entries in his diary.

This presentation, co-authored by Kiyoko Myojo and computer scientist Kengo Terasawa, reports on an ongoing collaborative project. The interpretive framework behind the project—namely, the idea that Kafka's fiction from this period can be read, at least in part, as indirect letters to Felice Bauer—was developed by Myojo. The chronological reconstruction of Kafka's writings based on this hypothesis is being carried out jointly with Felix Christen, using philological evidence and interpretive reasoning.

At present, this reconstruction relies primarily on human judgment: identifying thematic progressions, shifts in tone, and observable changes in Kafka's handwriting. While effective, these methods remain interpretive and subjective.

To refine and eventually supplement this approach, Myojo and Terasawa have begun developing a computational method for analyzing Kafka's handwriting using deep learning. This preliminary, appearance-based analysis focuses on visual morphological features of individual handwritten words. The aim is to detect subtle, diachronic changes in Kafka's letterforms that may correlate with the order in which texts were composed.

Although this computational work is still in an exploratory stage, it offers promising possibilities for combining literary interpretation with machine-assisted analysis. This presentation introduces the current status of this technical component and reflects on how it may support more precise chronological reconstructions in future editorial work on Kafka's manuscripts.

**Kiyoko Myojo** is a professor at the Faculty of Arts and Literature and the director and founder of the Research Center for Textual Scholarship at Seijo University, Japan. 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. From 2024 to 2025 she is a visiting senior research fellow at Jesus College, University of Oxford.

**Kengo Terasawa** is an associate professor at Future University Hakodate. He received BEng and MEng degrees in civil engineering from the University of Tokyo in 1998 and 2000, respectively. He received a PhD in systems information science from Future University Hakodate in 2006. His paper on approximate nearest neighbor searching algorithm received the IEICE best paper award in 2010. His current research interests include pattern recognition and document image analysis, with a particular focus on historical handwritten manuscripts.

Ifigeneia Papouli (Free University of Berlin)  
Katerina Tiktopoulou (Aristotle University of Thessaloniki)

### **On Mimesis, Sincerity and Fallacy in Constantine P. Cavafy's Work in Progress**

In our paper we will discuss mimesis, sincerity and fallacy as the key concepts of C.P. Cavafy's literary work in progress. These ideas emerge from the poems he circulated and authorized for publication during his lifetime, as well as from their constant revisions and the extensive authorial documentation contained in his archive.

The 154 poems that currently comprise Cavafy's approved corpus are the results of multiple revisions. As the poet himself noted, this process involved 'philosophical scrutiny' and could take years, resembling an editorial purgatory. Only those poems that passed through this filtering process were published, while many others remained unpublished or were rejected. This flow of publishing was directly linked to Cavafy's creative process, which remained open and fluid until the very end. At the same time, Cavafy was keeping records of his creative process with, as it has been put, 'exemplary orderliness': lists of poem titles, dates of initial writing and publication or reworked versions, rejected poems, selected earlier versions, as well as chronological and thematic catalogues of his work. He even tracked the recipients of his published poems, updating this information regularly, along with notes on his composition process.

Of particular importance is a series of notes that scholars have characterized as '(self)comments on ethics and poetics'. These texts show that at the center of Cavafy's thinking lies the relationship between aesthesis and its poetic representation. This involves the concepts of sincerity and falsehood in experience and art — in other words, mimesis as a mediating phenomenon between experience (real or hypothetical) and poetry. In our paper, we will discuss these concepts in relation to Cavafy's creative consciousness and writing process. We will argue that there is a close relationship between the search for sincerity and aspects of Cavafy's work genesis, viewed from both micro and macroscopic perspectives.

**Ifigeneia Papouli** completed the postgraduate study program, titled 'Modern Greek Philology: hermeneutics, criticism and textual studies'. Her thesis, which focused on Cavafy's publishing strategies in terms of materiality and perception, was titled 'Aspects of the handmade: the self-publications of C.P. Cavafy'. Papouli is currently a PhD candidate at the Institute for Modern Greek Studies at the Free University of Berlin, where she works as a research associate in a DFG-funded

project concerning the German perception of the modern Greek folk and folklore culture from the 19th to the early 20th century. Her project investigates the birth of modern Greek studies in Germany during the 19th century.

**Katerina Tiktopoulou** is a Professor of Modern Greek Literature at the Department of Literature, School of Philology, at Aristotle University of Thessaloniki, where she also serves as a Deputy Chair. Her research and teaching interests include archives and manuscripts; printed and digital scholarly editing with a focus on the work of the poet Dionysios Solomòs; the multilingual and multicultural context of Ionian literature during the Venetian and English domination; the vulgar prose and poetry of the 16th century. Tiktopoulou is the director of the ‘Solomòs Digital Archive’, a project aimed at creating an advanced multimedia edition of Dionysios Solomòs’ manuscript corpus.

Jerónimo Pizarro (University of the Andes – Colombia)  
John Pedro Schwartz (American University of Malta)

### **Intersections of Mimesis and *Poiesis* in Fernando Pessoa's Archive**

Theoretical debate over the literary status of the diary holds insights for both genetic criticism and Fernando Pessoa studies. Picard (1981) argues that the diary in its original form, written without the intention of publication, is incompatible with Literature, understood as a system of communication. Among other reasons, it is a documentary and descriptive genre. In contradistinction to Literature, 'including so-called mimetic Literature'—which 'does not reproduce the world but rather projects, by fictional means, images of an imaginary anti-world'—the personal diary bears a referential, or more strictly mimetic, character. One reason the diary went on to attain literary status, in the case of the literary diary *per se*, Picard explains, is that

as a self-centered confession, the diary is the image filtered through a particular temperament—the projection of an idea, more unconscious than conscious—that the self has of itself. In the authentic diary the *ortho* of the self is made patent in an immediate way. Such an *ortho* is found equally at the root of fictional writing [...]. In both forms of writing there is a self that produces a text based on itself, a self that, with the text, creates a symbolic reality—therefore, an aesthetic reality. (116-117)

Picard grounds the eventual literary status of the diary in the symbolic construction of the self—'the *ortho* of the self' (about which more below)—a feature that, he admits, is 'fictional in a certain way'. Amo (2016) develops this line of thought with the aim of establishing, *pace* Picard, the literary status of the personal diary proper. Drawing on contemporary mimetic theory, he understands mimesis as involving, not just a simple imitation of reality or reference to the real, but also a creative dimension. Amo concludes that 'diaristic writing need not limit itself to the referential principle proper to autobiographical manifestations, for the Self also constructs itself through *poiesis*' (285).

This understanding of *mimesis* as 'making' bears implications for genetic criticism. Through the investigation of manuscript materials, the geneticist seeks to imitate both the historical and the intertextual contexts shaping the composition process and the mimetic operations employed when the creative mind transforms everyday experiences into fiction. Now, if mimesis involves making, then genetic criticism constitutes a kind of *poiesis*. The consideration of this kind of *poiesis* at the core of editing and of the problems it raises for evaluating the mimetic effects of textual versions is the subject of our paper.

The case of editing Fernando Pessoa's archival material poses one such problem. The Portuguese writer used the terms 'heteronym' [*hetero*-, different, other] and 'orthonym' [*ortho*-, straight, correct, true] to conceptualize his created universe of 136 fictitious authors. Pizarro (2018) explains Pessoa's meaning behind these terms: 'On the one hand, he himself wrote, and the works properly his own could be characterized as orthonymic, and on the other, he wrote as someone other than himself, and these relatively foreign works could be classified as heteronymic' (65). Pessoa's opposition of orthonym and heteronym inspires a recasting of Picard's concept of the diaristic construction of the self, and vice versa. In so far as 'the *ortho* of the self' involves fictive making and not just a simple imitation of the real, the narrator/protagonist of the diary may be considered 'different' from, or 'other' than—rather than identical with—the author. Conversely, the extent to which Pessoa's orthonymic works are always already heteronymic, or semi-heteronymic, is worth pursuing.

The challenge of editing Pessoa's manuscripts grows more complicated in the case of his prose masterpiece, *The Book of Disquiet* [*Livro do desasosiego*]. This literary diary was attributed by Pessoa to Bernardo Soares, a 'semi-heteronym' whose tendency toward daydreaming makes his personality less rational and emotional than that of Pessoa, and yet whose prose style is the same as his creator's. Now, if *The Book of Disquiet* presents the filtered, and therefore fictional (Picard)—the mimetic, and therefore creative (Amo)—image that Soares has of himself, and if Soares is himself a fictional creation of the author, then the genetic critic is confronted with a dizzying task. For he must imitate both the contexts and the mimetic operations surrounding the genesis of a text in which a fictional author constructs 'the *ortho* of [a] self' that is itself a semi-heteronym even as that author purports to document his everyday experiences—experiences that are themselves fictional. If fictionalizing acts can be recognized within what's perceived as authorial documentation, and if this documentation is itself fiction disguised as documentation, then the genetic critic must grapple with two layers of fictionalizing acts while he himself, in his reconstruction of the revision process, adds a third layer to the mix. Put differently, if mimesis is *poiesis*, then the genetic critic, in imitating the imitation of an imitation, must attend to a triple layer of making. The aim of our paper is to delineate this triple *poiesis* and the consequences it bears for genetic criticism, Pessoa studies, mimetic theory, and the theory of the diary.

**Jerónimo Pizarro** is professor at the Universidad de los Andes, Colombia, where he holds the Camões Institute Chair in Portuguese studies. He edited the *Livro do desasosiego* (2010) and *The Book of Disquiet* (2017) and is the author of *Fernando*



*Pessoa: A Critical Introduction* (2021). He is the editor of Coleção Pessoa at Tinta-da-china and the editor in chief of *Pessoa Plural: A Journal of Fernando Pessoa Studies*. In 2013, he won the Eduardo Lourenço Prize.

**John Pedro Schwartz** is professor of English at the American University of Malta. His books *Poetry—Minimal Anthology* (2020) and *Message* (2022)—offer rhymed and metered translations of poems by Fernando Pessoa. He sits on the editorial board of the journal *Pessoa Plural: A Journal of Fernando Pessoa Studies*. He has published scholarly articles on James Joyce, Henry James, Virginia Woolf, Jorge Luis Borges, and Pessoa, as well as on the interstices of composition, media, and museum studies. He has coedited two books, *Archives, Museums and Collecting Practices in the Modern Arab World* (2012) and *TransLatin Joyce: Global Transmissions in Ibero-American Literature* (2014).

Nadia Podzemskaia (ITEM)

## **Wassily Kandinsky on Painting: Translating Artistic Experience Into Theoretical Writings**

If genetic studies of literary texts are concerned with the mimetic processes that transform the reality perceived and experienced by writers into literary creation, this kind of research applied to artists' writings presents us with a question as to the relationship between artistic practice and the written word. What mechanism lies at the root of the re-elaboration of practical aspects of artistic experience into the thought articulated in theoretical writings?

Kandinsky's theoretical legacy consists of two major treatises, *On the Spiritual in Art* (1911) and *Point and Line to Plane* (1926), as well as a large number of published articles and essays, alongside a huge corpus of drafts and fragments unpublished during his lifetime. This body of work offers an extraordinary material for studying the logic of artistic thought, which often begins with concrete technical questions but aspires towards the universal laws of creation.

Notably, significant conceptual shifts in Kandinsky's thought were often prompted by his introduction to new techniques and materials. For instance, between 1904 and 1908, his experiments with xylography and gouache on coloured paper led to the formulation of a theory of colour. During his collaboration with composer Thomas von Hartmann from 1908 to 1910, Kandinsky explored the relationship between shapes and colours, drawing inspiration from the concepts of painting, music and dance. Kandinsky developed exercises based on the model of polyphonic writing in music, using intermediate or free forms in his drawings. These drawings, often annotated, served as the foundation for both his major *Compositions* of 1912-1913 and his theoretical developments of the same period.

From 1913 to 1914, Kandinsky's engagement with dry-point engraving facilitated his discovery of the material properties of surfaces and the qualities of simple geometric forms, such as points and lines. This exploration ultimately culminated in his treatise *Point et ligne to plan*, published by the Bauhaus in 1926.

We propose to analyse some of the most compelling examples of how Kandinsky translated his artistic and technical experiments into theoretical fragments, ultimately shaping them into more structured works.

**Nadia Podzemskaia** is a senior research fellow at ITEM (CNRS/ENS) in Paris. She has dedicated numerous studies to the theoretical writings of Wassily Kandinsky. Among her publications are the complete critical editions of his *On the Spiritual in Art* in both Russian and German (Moscow, 2020) and the French edition *La science de l'art à l'époque révolutionnaire: Écrits 1918-1924* (Paris, 2025). Podzemskaia has

also directed several volumes, including *Art et abstraction* (Ligeia, Paris, 2009), *La Russie et l'Antiquité* (Revue des études slaves, Paris, 2016), and *Artistes en Russie à la période soviétique* (Revue des études slaves, Paris, 2025). Additionally, she co-directed the volumes *Leonardo in Russia* (Milano, 2012) and *Art is a Language—The Language of Art: GAKhN and Russian Aesthetic Theory of the 1920s* (Moscow, 2017).

Paweł Rodak (University of Warsaw)

### **Textual and Non-textual Dimensions in Władysław Reymont's Diary Notebooks**

Władysław Stanisław Reymont (1867-1925) is one of the most famous Polish writers from the early 20th century, known for significant modern novels such as *Ziemia Obiecana* (*The Promised Land*) and *Chłopi* (*The Peasants*), both of which have been translated into English. In November 1924, he was awarded the Nobel Prize for Literature.

Throughout his adult life, first as a railway worker and later as a writer, Reymont kept notebooks (1887-1924) in which he recorded current events, thoughts, relationships, tasks, expenses, and literary ideas. These notebooks were published as a 'discontinuous diary'.

In my talk, I plan to compare the manuscript version of the notebooks with the printed edition to review the textual and non-textual dimensions (elements) of these notebooks and their interconnections. I will also consider whether the concept of mimesis, usually associated with literature and art, can be applied to the everyday writing practices found in notebooks. On both issues, the original material shape of the notebooks will be very important to me. My analysis will focus on how the categories of textuality and mimesis are related to the medium in which they appear—specifically, the manuscript notation in a notebook versus the text in a printed book.

**Paweł Rodak** is a historian of Polish culture and a professor at the Institute of Polish Culture at the University of Warsaw. He served as an associate professor and director of the Center of Polish Civilisation at the Sorbonne University in Paris (2016-2019) and was the head of the Institute of Polish Culture at the University of Warsaw (2012-2016). He is a member of International Auto/Biography Association (IABA Europe). His main publications include: *Wizje kultury pokolenia wojennego* [Visions of Culture in the War Generation] (2000); edition of Andrzej Trzebiński's *Pamiętnik* [Diary], (2001); *Pismo, książka, lektura. Rozmowy* [Writing, Book, Lecture. Conversations with Jacques Le Goff, Roger Chartier, Jean Hébrard, Daniel Fabre, Philippe Lejeune] (2009); *Między zapisem a literaturą. Dziennik polskiego pisarza w XX wieku* (Żeromski, Nałkowska, Dąbrowska, Gombrowicz, Herling-Grudziński) [Between the Written Practice of Everyday Life and Literature. Polish Writer's Diary in the 20th Century] (2011); Polish edition of the book with articles of Philippe Lejeune on diaries, titled '*Drogi zeszyte...*', '*drogi ekranie...*'. *O dziennikach osobistych* ['Dear notebook...', 'Dear screen...'. About diaries] (2010); Polish edition of the book with articles of Roger Chartier on the history of book and reading, titled

*Czy książki wywołują rewolucje? Szkice z historii książki, lektury i kultury piśmiennej* [Do books make revolutions? On the history of books, reading and writing culture] (2019); *Rethinking modern Polish identities: transnational encounters*, edited by Agnieszka Pasieka and Paweł Rodak (2022).

Pedro Sepúlveda (NOVA University of Lisbon)

### **Pessoa's Triumphal Recomposition of Alberto Caeiro's *The Keeper of Sheep***

In his letter to the critic Adolfo Casais Monteiro, dated January 13, 1935, Fernando Pessoa describes his 'triumphal day', during which he claims to have written 'thirty-some poems at once, in a kind of ecstasy'. Genetic analysis has pointed out a contradiction between this description and what can be found in the poet's manuscripts. These papers reveal a complex process of revision and rewriting that began at least some days before. Literary scholars who adopt different interpretative models have attempted to recover the significance of this epiphany, emphasizing its poetic meaning.

Based on the manuscripts, it appears that the poet didn't create all the poems in a single, spontaneous writing session. However, he seems to have composed at least 14 first versions of poems in one sitting, and possibly 9 additional new poems, on this 'triumphal day', 'March 8th, 1914'. On the same writing session, he recovered 10 poems written previously, indicating on the manuscripts a series of incipits. This suggests that he may have completed 33 poems on March 8, even though some of them underwent revisions later.

This presentation aims to explore new conceptual tools for understanding Pessoa's writing process while avoiding both the idea of contradiction and of the purely poetic meaning of the mentioned description. It will be argued that the concept of textual recomposition—referring to a new definition of the cycle of poems—is implied in Pessoa's description and writing process. In these terms, the notion of epiphany should be redefined as a moment in writing where previously sketched texts acquire a new meaning and are integrated into a newly formed ensemble.

**Pedro Sepúlveda** is an Associate Professor in the Department of Portuguese Studies at the School of Social Sciences and Humanities at NOVA University of Lisbon (NOVA FCSH). He is also a researcher at the Institute for the Study of Literature and Tradition (IELT) at the same university. His work focuses on modern literature and textual criticism, with a specialization in Fernando Pessoa and Portuguese literary modernism. Sepúlveda coordinates the research project *Estranhar Pessoa* ([estranharpessoa.com](http://estranharpessoa.com)) and is co-editor of the *Digital Edition of Fernando Pessoa: Projects and Publications* ([pessoadigital.pt](http://pessoadigital.pt)).

Augustas Sireikis (Vilnius University)

## The Trauma of Being Written

What opportunities do concepts of structural psychoanalysis open, if adopted in genetic criticism? At first glance, the most prominent answer to this question might seem to be Jean Bellemin-Noël's proposal to imagine and analyse avant-textes as traces of a literary text's infancy. However, while developing his own vision of Freudian criticism called *textanalyse* (*textanalyse*, dubbed in accordance with *psychanalyse*), he eventually was led to a seemingly obvious, yet contrary viewpoint: a work of fiction is not a person, it has no childhood, no traumas and therefore ought to be treated as a phenomenon sufficient unto itself. Instead of simply noting a transition from one field of research to another, the presentation aims to examine the theoretical premises that motivated this shift. By focusing on changes in Bellemin-Noël's understanding of the relation between psychoanalysis and the written word, we reach the following conviction: the mimetic liaison, linking psychical and textual processes, was discarded because of a debatable judgement of structural psychoanalysis. Although Bellemin-Noël initially employed many principles that were proposed by Jacques Lacan, he ultimately distanced himself from French structuralism altogether stating that a Freudian reading of a text had more to benefit from British pragmatics than semiology. Yet Lacanian teaching has always been concerned with discourse as actualisation of language in reality rather than virtual systems of signs that condition such discourse. For this reason, it is more accurate to think of structural psychoanalysis as semiotics than semiology. With this in mind, it seems worth returning to Lacan's practice of treating Freudian concepts as acts of discourse in order to rekindle the supposedly bygone problem: the relation between the genesis of literary texts and one of the knottiest concepts of psychoanalysis—trauma.

**Augustas Sireikis** began his academic journey at the intersection of philosophy and literary studies, with a particular focus on art theory and ideology, especially the question of art's social engagement. A growing interest in French structuralism developed into a productive dialogue with psychoanalytic theory, ultimately culminating in the defence of a doctoral dissertation, titled 'Structural Psychoanalysis of Literature: Discursive Identification' (2025, Vilnius University). He currently teaches courses in literary and art theory at Vilnius University and continues to explore psychoanalysis as a mode of discourse analysis, alongside philosophical approaches to text and language in general.

Brigita Speičytė (Vilnius University)

### **Šatrijos Ragana's Autograph of the Novella *Vikutė*: Modelling a Biographical Narrative**

The autograph of Marija Pečkauskaitė-Šatrijos Ragana (1877-1930) for her first major work, the novella *Vikutė* (published in 1903), which was thought to be lost, was recently donated by a private owner to the library of the Institute of Lithuanian Literature and Folklore and has become available to researchers.

The autograph, entitled 'Ant Ventos vilnių' ['On the Waves of the River Venta'] and dated July 1900 - 27 May 1901, reveals an earlier version of the biographical narrative created in the novella in the form of a young woman's diary. It allows to consider the interactions and tensions between autobiographical and fictional narrative models. The autograph version is characterized by more explicit autobiographical elements and includes a thicker layer of cultural realities of the manor, expressed through language that incorporates Polish vocabulary typical of the nobility's sociolect.

In preparing the text for the press, not only has the title been changed to include the name of the protagonist, but also the biographical narrative has been more consistently fictionalized. Several strategies of fictionalization can be seen: the sociocultural aspects of the protagonist's characteristics were diminished, while the exploration of modern national identity was highlighted. Additionally, the language of the text was standardized by removing the Polish vocabulary insertions. Other characters, especially the figure of Jonas, were also fictionalized by eliminating highly personal parts of the plot that highlighted the sociocultural differences between this character and the protagonist, particularly the lack of emotional culture typical of a young man from a peasant background. This revision abstracted the prototype of Jonas, Povilas Višinskis (1875-1906), who played a significant role in the Lithuanian national movement and mediated Šatrijos Ragana's entry into Lithuanian literature. As a result, the plot of the novella—depicting a noblewoman's betrothal to a Lithuanian intellectual and her subsequent departure to a different cultural milieu—transformed in the text of the first publication into a mimetic detachment from the nobility's cultural environment.

**Brigita Speičytė** is a professor at Vilnius University, Faculty of Philology, Department of Lithuanian Literature. Her research interests include the history of 19th century Lithuanian literature, processes of nationalization of literature and interactions with multicultural environment. For main publications see: <https://www.flf.vu.lt/en/institutes/lkvti/researchers?view=article&id=1036#publications>.



Giedrius Subačius (University of Illinois at Chicago)

### **Palimpsestic Graphemes of Simonas Daukantas**

Until the end of the nineteenth century, Lithuanian spelling practices were quite diverse, reflecting a pre-standard phase. Some authors adhered to traditional spelling, while others adopted more innovative approaches. Simonas Daukantas (1793-1864) was among those exceptionally creative. Over the course of his 40-year creative life as a historian, linguist, folklorist, and educator, he continuously modified his own orthography. Depending on a period, we may speak about his ‘many orthographies’. By analysing orthographic features of Daukantas’s undated manuscripts, researchers can more accurately date these texts using the graphochronology method.

When citing, copying, or rewriting his texts, Daukantas typically adhered to his contemporary orthography of the writing moment. This means he adjusted his earlier spelling to align with his current preferences. Sometimes, these changes were straightforward, as in the case of verbal infinitive forms in *ti*. Throughout his life, Daukantas switched from <ty> to <te>, to <ti>, and to <ti> with relative ease, seldom mixing older forms with the newer ones he adopted.

In other cases, confusion over grapheme usage might persist for extended periods. For instance, the grapheme <y> initially marked phoneme /ɔ/ (an intermediate sound between /i/ and /e/ specific to Daukantas’s Lowland Lithuanian dialect). However, this usage was later abandoned entirely. Eventually, <y> returned with the assigned new meaning of the long sound /i:/, but its application remained inconsistent. Daukantas often confused <y> and <i>; for instance, in the root word *gyv* (meaning ‘life, alive’) he alternately wrote <giw> and <gyw>. The grapheme <y> was probably the most unstable among all Daukantas’s texts. Furthermore, the diacritical grapheme <ù> was also inconsistent in some manuscripts.

I have coined the term ‘palimpsestic’ to describe those unstable old graphemes that occur in new writings, as they originate from lost texts and become recognizable. Palimpsestic graphemes can be reconstructed in some works by Daukantas. For instance, in *History of the Lithuanian Lowlands* (1831-1834), the grapheme <y> carries the old meaning of /ɔ/. Similarly, in *Collection of Lowland Lithuanian Proverbs* (circa 1838), the newer grapheme <ó> [ɔ] is followed by the older <ù> [ɔ]. These instances indicate that both *History of the Lithuanian Lowlands* and *Collection of Lowland Lithuanian Proverbs* had earlier versions—drafts or fragments of texts—from which Daukantas must have copied the materials to create the works that we know of today. Analysing orthography might reveal the earlier existence of these lost prototype texts.

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Paulius V. Subačius (Vilnius University)

### **Mimetic vs. Linguistic Combination, or Iser in Geneticist's Territory**

Wolfgang Iser famously differentiated the functional stages of the fictionalizing act, which can also be seen as the aspects of mimesis, a conceptualization of it. Iser's theoretical writings analysed completed, published literary works. Let us try to interpret what the insight into the stages of fictionalization allows us to understand from the perspective of the genetic process. Do selection, combination, and self-disclosure play the same roles in self-editing as we find out in published texts? Can we pick out each of these stages in drafts as an aspect of the author's decisions or the impact of other agents of genesis?

From a theoretical point of view, the most intriguing aspect is how the non-linguistic organisation of the world resists being translated by the linguistic system into literary discourse and how this resistance manifests itself in the avant-text. For language has different, distinctive principles of selecting, combining and connecting elements than those found in the psychological and cultural processes, material objects, physical phenomena, and everything else that is described in literature as a reference and the (re)creation of the world. We assume that the greatest intrigue occurs at the combining stage. As long as the syntagmatic sequence has not yet been arranged, the decision as to which reality references are to be included—the selection from mimetic paradigms—can only be hindered linguistically by the lack of lexemes. For example, in Lithuanian poetry (and in literature in many languages in general), there is a distinct lack of suitable words for scents. The self-disclosure, i.e. the indication to the reader that they are engaging with fiction, takes place primarily through discursive means. Therefore, in the final stage of fictionalization, the mimetic aspect is subordinated to the linguistic. Conversely, the syntactic relations and the rhythmic patterns (especially in verse) do not coincide with the structures of the world reproduced/created, and therefore clash with each other in work's genesis.

How are these struggles reflected in the draft revisions? Our presentation will use the discussed perspective to inspect the manuscripts of modern Lithuanian literature applying the metaphor of the text as a hedgerow. The English proverbs 'make hay while the sun shines' and 'strike while the iron is hot' are matched by the Lithuanian expression 'bend tree while young'. This last expression suggests the hypothesis, which has been put forward and debated, that in the early stages of genesis, authors turn in two different directions: either they straight away subordinate linguistic structures to the chosen mimetic/imaginative order, or they attach themselves to a spontaneous linguistic formation and vary or develop it.

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Aneta Świder-Pióro (University of Warmia and Mazury)

### **The Poet-Ghost in the Père-Lachaise Cemetery: The Lost Lyric of Juliusz Słowacki**

The French poem by Juliusz Słowacki, *The Père-Lachaise Cemetery*, entered into Kora Pinard's *album amicorum*, but long lacked its own title in literary tradition. The poem's fate was complicated by several circumstances: the inability to locate Miss Pinard's 'beautiful album', the unpreserved letter to Słowacki's mother in which the poem was copied, and the unfortunate tearing of a page from Salomea Bécu's album. As a result, the piece, specifically a 27-verse fragment, became known by its opening line, 'En s'éveillant nous suit de ses regards pensifs...'. There were also assumptions that this lyric was not intended for an album form. It was believed that Słowacki had initially delivered the poem at a meeting of the Lithuanian Society on February 8, 1832, as an ode reflecting on 'the fall of Poland', and later, at Kora's request, entered the finished text into her album.

The album was fortunately discovered in 2014, together with the preserved handwritten French poem, which disproves previous assumptions. This discovery also casts new light on various interpretations of the work. 'The Père-Lachaise Cemetery', as it has been revealed to be titled by the author, aligns with the tradition of album poetry. Moreover, as one of Słowacki's early mature works in this genre, it occupies a unique place within his broader body of texts written for poetry albums at different stages of his career. The finding liberates the poet from accusations suggesting that he merely replicated existing works for album entries. The piece, in many respects related to other Słowacki's poem titled 'Paris' produced earlier, is nevertheless an autonomous text written with the aim of album entry in mind.

This paper will illustrate how the work's genesis and form influence its interpretation, which has undergone significant reformulation since the album was found.

**Aneta Świder-Pióro** holds a Doctorate in Humanities, specializing in literary studies. She is a graduate of Doctoral Studies at the Faculty of 'Artes Liberales' at the University of Warsaw, as well as Polish philology at the Nicolaus Copernicus University in Toruń and Editorial Studies at the Institute of Literary Research of the Polish Academy of Sciences. Her research interests include funerary issues, especially in the context of Romantic literature, and selected areas of children's literature. She works in the Department of Didactics and Early Childhood Education at the Faculty of Social Sciences of the University of Warmia and Mazury.

Augustė Žičkytė (Vilnius University)

### **The Editing Process of Thomas Merton's Autobiography: Who's Story to Narrate?**

Robert Murray Davis observes the distinction between the two editions of Trappist Thomas Merton's autobiography, the English and the American versions, noting that, 'one must distinguish between the more readable book and the author's book, warts and all' (Murray Davis, 1974, p. 1015). This observation serves as a basis for future research addressing the editorial modifications present in both the American edition (*Seven Storey Mountain*, ed. Robert Giroux, 1948), and the English edition (*Elected Silence*, ed. Evelyn Waugh, 1949). Both publications underwent censorship by Merton's religious order and local clergy. The Abbot General of the order insisted that the autobiography be attributed to 'Thomas Merton', while Merton's Abbot advised him to sign his letters using his religious name (see Mott, 1986, p. 235).

The University at Buffalo collection holds only a small fragment of the autograph: the titles of chapters (which remain incomplete), and insights into the content of each chapter. Both the Boston and Columbia typescripts are also incomplete. There are notable differences in the production of typescript documents, the content of the chapter fragments, and the number and authorship of the editorial notes. Even if we assume that the typescript sent by Merton to the publisher was a single piece, reconstructing it is quite difficult.

The narrative of the autobiography provides clues regarding its possible origins. But who is the true author of this religious autobiography? And how do its pre-texts shape the self-image of the narrator? This presentation proposes the hypothesis that pre-texts and the social context surrounding the respective publications influence the editorial processes for both editions. By examining these pre-texts, the author's self-narrative and representation, the implied reader, as well as the changes in the title of the publication in question, we can better understand the fictionality inherent in the work.

**Augustė Žičkytė** is a PhD candidate at Vilnius University, the Faculty of Philology. She holds a Bachelor's degree in Lithuanian Philology (2012), a Master's degree in Literary Anthropology and Culture (2014), and another Master's degree in Religious Studies (2017). She was also a consultant of a workshop team whose project on Merton's legacy, titled 'Ką Mertonas', became part of the 'New Baltic

Dance Festival' (2021) programme. Žičkyté's play 'A Conversation with a Priest' was featured in the 'Dramokratija' festival (2018). Her research interests include autobiographical literature, literary theory, contemporary drama, as well as Catholic and ecumenical theology.





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