

INTERNATIONAL CONFERENCE

UNVEILING
The Duke of
Parma

Università di Parma

23rd~24th February 2026

*BOOK
OF
ABSTRACTS*

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INTRODUCTION

The Duke of Parma is a fragmentary Shakespearean drama written by Fernando Pessoa in English. He worked on it from 1908/09 until his death in 1935. Of all his theatrical works, The Duke of Parma is the most significant, at least in quantitative terms. This substantial literary project spans at least 172 documents, stored in two folders in the Fernando Pessoa estate at the National Library in Lisbon. Clearly inspired by the language, form and motifs of Shakespearean drama, The Duke of Parma is more than just an exercise in style. Pessoa worked on it irregularly for a long period, so this five-act drama undoubtedly played a significant yet unfulfilled role in his literary expression of his fragmented self.

The research project “Fernando Pessoa’s Duke of Parma: an unpublished Shakespearean tragedy”, funded by the University of Parma under Rector’s Decree no. 438 on 16 February 2024, brings together researchers from the universities of Parma, Lisbon (FLUL), Rome (La Sapienza) and Bogotá (Los Andes). The project’s primary objectives are to study and transcribe the manuscripts comprising the dossier of the unpublished tragedy The Duke of Parma by Fernando Pessoa, which has not yet received adequate attention from scholars and philologists studying Pessoa’s work.

The international conference ‘Unveiling The Duke of Parma’ marks the culmination of the research project. Scholars involved in the project will present their findings on Fernando Pessoa’s unfinished tragedy, from a variety of scientific perspectives. These presentations will then be discussed by external specialists, including academics from the University of Coimbra, the University of Nottingham, the Huygens Institute in Amsterdam, the Finnish Literature Society and the universities of Padua and Bologna.

This occasion will also see the presentation of the online digital archive of The Duke of Parma. This archive contains descriptions and encoded transcriptions of all documents related to the tragedy. As the main output of the project, it provides access to a text that is still largely unknown, partly due to its difficulty to read, thereby supporting further scholarly study.

The following pages contain the abstracts of the presentations in the order of their delivery, as well as biographical notes on the speakers and discussants.

10.30 | Jerónimo PIZARRO and Nicolás BARBOSA (Universidad de Los Andes)

Transcribing Fernando Pessoa

Drawing on more than two decades of sustained engagement with the posthumous archive of Fernando Pessoa, this paper reflects critically on the act of transcription as a central yet insufficiently theorised practice within textual scholarship. The discussion takes as its primary point of departure The Duke of Parma, a project that foregrounds the challenges posed by unfinished, fragmentary, and highly unstable textual materials.

While editing is commonly understood as a process involving the collection and confrontation of sources, the establishment of a text, and its annotation, the phase of constitutio textus is often reduced to a technical operation. This paper argues instead that transcription itself constitutes a deeply interpretative act, far removed from any notion of mechanical reproduction.

Through concrete examples drawn from The Duke of Parma corpus, the presentation revisits divergences between existing transcriptions and examines editorial interventions that are frequently subsumed under the broad category of emendation. By foregrounding transcription as a site of decision-making, uncertainty, and hypothesis, the paper seeks to make visible the epistemological stakes involved in transforming handwritten archival documents into readable texts.



JERÓNIMO PIZARRO is a Professor at Universidad de los Andes and holds the Camões Institute Chair in Portuguese Studies in Colombia. He holds two PhDs: one in Hispanic Literatures (Harvard University, 2008) and another in Portuguese Linguistics (University of Lisbon, 2006). Pizarro has contributed to seven volumes of the critical edition of Fernando Pessoa's works published by INCM, including the first ever critical edition of the *Livro do Desassossego* (*Book of Disquiet*). Together with Steffen Dix, he co-edited *Portuguese Modernisms in Literature and the Visual Arts* (Legenda, 2011), as well as a special issue of *Portuguese Studies* (2008) and the essay collection *A Arca de Pessoa* (*Pessoa's Trunk*, 2007). He served as Editor-in-Chief for two new Ática series: *Fernando Pessoa | Works* and *Fernando Pessoa | Studies*, to which he contributed over ten volumes. He currently curates the Pessoa Collection for the publisher Tinta-da-China. In 2020, he co-edited a special issue of *The Translator* with Paulo de Medeiros titled *Fernando Pessoa and Translation*. His most recent books

include *Ler Pessoa* (*Reading Pessoa*, Tinta-da-China, 2018) and *Fernando Pessoa: A Critical Introduction* (Sussex Academic Press, 2020). In 2013, he directed the program for Portugal's participation in the Bogotá International Book Fair and received the Eduardo Lourenço Prize.



NICOLÁS BARBOSA is a Visiting Professor of Portuguese Studies at Universidad de los Andes in Bogotá, under the Camões I.P. cooperation agreement in Colombia. He holds a Ph.D. and M.A. in Portuguese and Brazilian Studies from Brown University and a B.A. in Literature from Universidad de los Andes. He is responsible for the Spanish translation of thirty Lusophone and Anglophone literary works in Ibero-America and the author of over twenty academic articles and book chapters. Barbosa has also worked as a cultural advisor to the embassies of the U.S., Sweden, Norway, Denmark, Finland, and the Netherlands in Colombia.



Discussant | **CARLOS PITTELLA** is (he/him) is a Latinx poet, editor, and researcher from Rio de Janeiro, Brazil, currently based in Lethbridge/Sikóóhkotoki, Canada. As a researcher, he regularly collaborates on archival projects with the Centre for Theatre Studies of the University of Lisbon and the Assisted Lab of the University of St. Gallen. He holds an MA in creative writing from Concordia University, with a thesis on bordercrossing poetry, and a doctorate in literary studies from PUC-Rio, with a dissertation on the trilingual sonnets of Fernando Pessoa. He has edited several works by and about the Portuguese poet, including the dramas *Fausto* and *Marino*, as well as Hubert Jennings's lost and found biography of Pessoa, *The Poet with Many Faces*. His writing is haunted by borders and bureaucracies, having received the Frontier 2022 Global Poetry Prize and appeared in the chapbooks *footnotes after Lorca* (above/ground press, 2024) & *propersitions* (Cactus Press, 2025). Reach out through www.carlosapittella.com.



12.00 | João DIONÍSIO and Maria SOUSA (Universidade de Lisboa)

The Duke of Parma: *the organization of the document witnesses*

The aim of this presentation is to provide an overview of the organisation of the documents relating to Fernando Pessoa's The Duke of Parma. This will be achieved by examining how Pessoa arranged the documents that testify to the genesis of this fragmentary play and how the archivists assembled and arranged these materials.

With regard to Pessoa's organisation, our focus will be almost exclusively on the material features of the papers (material support and writing traces). Particular attention will be given to a tentative material typology of the documents, which paved the way for our proposal to examine the remaining materials hierarchically and functionally. Some of these documents were recycled from materials attributed to Alexander Search, one of Pessoa's heteronyms. Therefore, we will attempt to formulate hypotheses regarding the time of writing and the subject of the play based on the link with that heteronym's papers.

Regarding the organisation of the documents carried out at the National Library, we will shed light on the criteria that guided it, particularly the archivists' arrangement of materials attributed to this play, and the extent to which their division reflects Pessoa's explicit instructions.



JOÃO DIONÍSIO teaches at the School of Arts and Humanities and is a researcher at Center of Linguistics of the University of Lisbon. His current interests are focused on the interaction between textual materiality and hermeneutics. He published several volumes of the critical-genetic edition of Fernando Pessoa's works directed by Ivo Castro, as well as *Fernando Pessoa et al.* (Lisbon: Imprensa Nacional, 2021). His most recent publications include 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.



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MARIA SOUSA has a degree in Portuguese Studies and is currently MA student in Textual Criticism at the School of Arts and Humanities, University of Lisbon. She took a complementary course in Text Revision at this School, deepening her knowledge of Genetic Editing and Digital Humanities with the “Digital Humanities – Computer-assisted Genetic Editing: From Mediaeval Manuscripts to Born-Digital Documents” course at the University of Antwerp. She currently teaches Portuguese to secondary school students who are not native speakers of the language.



Discussant | **SAKARI KATAJAMÄKI** is Associate Professor, Managing Editor of *Edith – Critical Editions of Finnish Literature* at the Finnish Literature Society (SKS), and President of the European Society for Textual Scholarship. He is a literary critic and textual scholar whose research interests include nonsense literature, translation history, the scholarly editing of nineteenth-century literature, and the methodology of textual scholarship. He is currently the PI of the research project *Traces of Translation in the Archives* (SKS) and is involved in several editorial projects on nineteenth-century Finnish literature. Katajamäki is a founding member of the GENESIS conference series and has served as co-editor of *Genetic Criticism in Motion: New Perspectives on Manuscript Studies* (2023).



15.30 | Elena LOMBARDO (Universidade de Lisboa)

Modeling the Unfinished and Fragmentary: The Duke of Parma TEI standard

Fernando Pessoa's Duke of Parma (DofP) confronts us with what is unfinished, fragmentary, and resistant to closure. Representing such a text digitally – particularly through a highly hierarchical system like XML-TEI – poses a challenge that blends method, interpretation, and improvisation. This presentation examines the experimental approach adopted to encode and visualize this elusive work, taking the DofP Digital Archive as a case study.

From the outset, the project confirms a long-known assumption: that editing is never a purely technical exercise – neither when the aim is to produce a semi-diplomatic digital edition. Choices concerning structure, hierarchy, visualization, and modes of interaction directly shape how Pessoa's creative process is perceived and accessed. Encoding the unfinished is therefore not merely a technical task, but an editorial practice in which modelling decisions actively participate in meaning-making.

These decisions are informed not only by textual characteristics and anticipated public but also by practical considerations such as timeframes and the affordances of the visualization tools in use. Engaging with fragmentary texts digitally thus becomes a negotiation between textual complexity and the resources available – a process that is both challenging and instructive.

The visualization platform currently adopted for the DofP Digital Archive, EVT2, remains a beta version, with future iterations – namely version 3 – still under development. Rather than framing this provisional technical state as a limitation, the strategy consisted in treating it as an opportunity to experiment with different encoding strategies, to explore alternative visual models, and test ways to make the text more legible. In doing so, the Archive demonstrates how iterative, provisional approaches allow researchers to respond dynamically to the challenges of unfinished texts, testing hypotheses and refining representations as understanding develops. More broadly, the project highlights a central tension in digital humanities: while there is often pressure to produce polished, final editions, iterative engagement with complex, fragmentary material can provide richer insights into both the text and the processes of digital scholarly editing.



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ELENA LOMBARDO is an Invited Assistant Professor at the Faculty of Letters, University of Lisbon. She earned a degree in Linguistic and Cultural Mediation from the University of Padua (2011), an MA in Portuguese Language and Philology from the University of São Paulo (2015), and a PhD in Textual Criticism from the University of Lisbon (2025). Her doctoral thesis focused on the scholarly digital edition and study of Portuguese chronicles related to the reign of King Sebastian. She is a member of the Centre of Linguistics of the University of Lisbon (Philology Group) and coordinates the project *Sebástica Manuscripta*, as well as the initiative *From Parchment to Computer: Editing Manuscripts in the Digital Age*. Her research interests include textual genesis and transmission, manuscript culture, and the development of scholarly digital editions. Her work bridges traditional philology and digital approaches, contributing to the study and dissemination of Portuguese linguistic and literary heritage.



Discussant | **ELLI BLEEKER** works as a researcher at the Huygens Institute for the History of the Netherlands. As a Research Fellow in the Marie Skłodowska-Curie funded network DiXiT (2013–2017), she received advanced training in manuscript studies, text modeling, and XML technologies for text modeling. She is completing her PhD at the Centre for Manuscript Genetics at Antwerp University (2017) on the role of the scholarly editor in the digital environment. She specialized in digital scholarly editing with a focus on modern manuscripts, genetic criticism, and semi-automated collation. Currently, she works as a researcher at the Huygens Institute and DHLab of the KNAW Humanities Cluster. She is treasurer of the European Society for Textual Scholarship, coordinator of the VIDIT working group, and a member of the Dutch Society for Textual Scholarship.



17.00 | Carlotta DEFENU (Università di Parma)

The Genesis of Fernando Pessoa's Duke of Parma: A Critical Examination

The interpretation of unfinished and unpublished literary works poses distinctive methodological challenges, particularly when approached from the perspective of genetic criticism. As theorized by Umberto Eco, literary texts and works of art in general are inherently “open”: once made public, their interpretation becomes autonomous from authorial intention (Eco, 1997: 34). This tension between authorial genesis and interpretive openness becomes especially intense in the case of unfinished and unpublished works, whose textual instability challenges both hermeneutic and editorial practices. The absence of a stabilized text, in fact, further complicates the reconstruction of authorial intention and the analysis of compositional dynamics.

*This paper addresses these issues through a genetic analysis of *The Duke of Parma*, a Shakespearean-inspired five-act drama written in sixteenth-century English by Fernando Pessoa, which remained incomplete and unpublished. If hermeneutics is a “house built of sand”, as Jerome McGann stated (1991: 98), the instability of interpretation becomes even more challenging when the textual object exists only in a fragmented state. In such contexts, genetic criticism must confront the problem of interpreting textual variants without access to a final published version, which, despite efforts to avoid teleological approaches, often functions as a privileged, though not definitive, point of reference.*

*Drawing on the concepts of macro-variant (Grésillon, 1994) and Contini's approach to textual variants as a system (Contini, 1971), the aim of this paper is to interpret the compositional process of *The Duke of Parma*, seeking to identify recurrent patterns in Pessoa's *usus scribendi* during the drafting of the play. Particular attention is devoted to variants that reshape characters' construction, interpersonal dynamics, and the sequence of dramatic action. Given the play's theatrical nature, the analysis also foregrounds paratextual and performative indications embedded in the manuscripts, contributing to a deeper understanding of Pessoa's dramatic works, which have been up to now largely overlooked.*



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CARLOTTA DEFENU is a Marie Skłodowska-Curie Postdoctoral Fellow at the University of Parma. Her project “Unveiling the Lost Literary Legacy of Fernando Pessoa: *The Duke of Parma*” (THEDUKE) investigates the genesis of Fernando Pessoa’s unpublished Shakespearean-inspired five-act play. She holds a Ph.D. in Textual Criticism from the University of Lisbon; her doctoral thesis examined the genesis and revision process of Fernando Pessoa’s orthonymous poems. She has published various articles and book chapters in the fields of textual criticism, genetic criticism, and genetic translation studies and is a coordinator of the *Visualizing and Investigating Differences In Texts* (VIDIT) Working Group.



Discussant | **MANUEL PORTELA** is Professor in the Faculty of Arts and Humanities, University of Coimbra. His research addresses writing and reading media and how they impact literary forms and practices. Main publications: *Literary Simulation and the Digital Humanties* (Bloomsbury, 2022); *Scripting Reading Motions* (MIT Press, 2013), and *LdoD Archive: Collaborative Digital Archive of the Book of Disquiet* (CLP, 2017-2024, <https://ldod.uc.pt/>), edited by Manuel Portela and António Rito Silva.



9.00 | Enrico MARTINES (Università di Parma)

Sexuality and misogyny in Fernando Pessoa: The Duke of Parma's contribution to the topic

This presentation explores the complex interplay between sexuality, misogyny and male intellectual supremacy in the works of Fernando Pessoa, focusing particularly on his fragmentary tragedy The Duke of Parma and its contribution to this topic. The protagonist, the Duke, is characterized as a psychologically disturbed and “chaste” figure who expresses a profound repulsion toward the female body and sexuality. The study aims to establish a dialogue between this specific play and Pessoa’s broader corpus, including the draft novel Marcos Alves and his mediumistic writings, to determine whether these views reflect the author’s personal beliefs or are merely dramatic constructions.

The analysis reveals that the Duke’s rejection of women is rooted in a belief in male intellectual supremacy and a “superior” bond between men that transcends physical desire. Conversely, female sexuality is depicted as “dirty,” “vulvar,” and intellectually inferior—a sentiment echoed in other Pessoaan texts like the Book of Disquiet and Epithalamium. The article examines how these misogynistic themes are often linked to a “supremacist” ideal where sexual abstinence is viewed as a prerequisite for achieving higher mental or artistic goals.

However, the study concludes by highlighting the multifaceted nature of Pessoa’s identity. While the Duke’s invectives are extreme, paratextual notes and mediumistic writings suggest a significant internal conflict. Evidence from Pessoa’s private diaries and letters suggests that his public claims of sexual indifference were often a strategy of self-censorship or “self-theatralization”. Martines argues that Pessoa uses characters like the Duke to explore his own fears about mental illness and sexual repression. He distinguishes between the dramatic voice of his creations and his own plural self.



ENRICO MARTINES is Associate Professor of Portuguese and Brazilian Literature at the University of Parma in Italy. A part of the *Estudos da edição crítica de Fernando Pessoa* collection (INCM), he edited the correspondence between Fernando Pessoa and the directors of *Presença* (*Cartas entre Fernando Pessoa e os directores da Presença*, 1998) and studied the history of this magazine, as well as the relationship between the *Orpheu* movement and the so-called “second modernism”. He has worked on critical-genetic editions and philological studies of José Régio’s poetry as part of the research team studying and editing José Régio’s manuscripts. The results of this work include the publications *José Régio, il poeta di Dio e del Diavolo* (2003), *José Régio: versos esparsos e inacabados* (2016), and *José Régio e os Mestres do Modernismo* (2019). He has also published the book *I modernismi in Portogallo e in Brasile* (2019) as well as essays on modern Portuguese and Brazilian authors. In addition to being the coordinator of this research project, he is the scientific director of the project “The Unveiling of Fernando Pessoa’s Literary Legacy: *The Duke of Parma*”, conceived by Dr Carlotta Defenu and to be carried out by her, having been awarded a Horizon-MSCA grant.

Discussant | **MARK SABINE** is Associate Professor in Spanish, Portuguese and Latin American Studies at the University of Nottingham. He is the author of *José Saramago: History, Utopia, and the Necessity of Error* (Oxford: Legenda, 2016), and co-editor of volumes including, with Anna M. Klobucka, *Embodying Pessoa: Corporeality, Gender, Sexuality* (Toronto: UTP, 2007). He has published widely on Portuguese and Lusophone African writers ranging from Eça de Queirós and Fernando Pessoa to Luís Bernardo Honwana and Al Berto, and also on cinema and cultural history, focusing in particular on the representation and remembrance of dictatorship and the anti-colonial struggle, and on issues of gender and sexuality. His current research focuses on queer men’s identity, literary expression and community during the Portuguese *Estado Novo* dictatorship.



10.00 | Diego SAGLIA (Università di Parma)

“[T]hese wild shows of wit”: The Modes of Early Modern Wit in Pessoa’s Duke of Parma

This paper examines Fernando Pessoa’s The Duke of Parma in light of the pervasive Shakespearean and early modern features shaping its construction of the Duke’s own “nature”, associated with alterity and madness. Beginning from the early observation that “The Duke’s nature is other,” the paper argues that – in line with early modern dramatic traditions – Pessoa fashions the Duke’s identity through a sustained investment in linguistic excess. Central to this exploration is wit, viewed both as a Renaissance category and as part of Romantic and post-Romantic theories of irony. In Duke, Pessoa mobilizes wit as a multivalent dramatic force: a discursive strategy, a thematic concern, a performative act, and an object of meta-reflection.

Through rhetorically intricate soliloquies, courtly debates, and fool-figures, wit becomes the medium through which characters exert or negotiate power, probe sanity, and interrogate reality. Language drives the drama, with wit functioning as both a perlocutionary trigger and a heuristic tool that cannot, however, ensure epistemic closure. Thus, at the same time, Pessoa ironizes wit’s capacity to grasp or “fix” reality, repeatedly staging its failure or reduction to “exterior wit.” This tension aligns Duke not only with Renaissance court drama but also with Romantic (Schlegelian) and post-Romantic reconfigurations of wit and irony. In conclusion, this paper suggests that Pessoa’s play functions as a textual apparatus for endless questioning, in which language offers only a partial, deferred purchase on the real. In turn, wit emerges as both the play’s structural engine and its tragic limit, encapsulating Pessoa’s neo-Renaissance engagement with alterity, the instability of meaning, and the endlessly elusive natures of the self and the real.



DIEGO SAGLIA is Full Professor of English Literature at the University of Parma. His research focuses on Romantic-era literature and culture, with particular attention to their intersections with other European traditions. He is a member and current director of the Interuniversity Centre for the Study of Romanticism (CISR) in Italy and serves on the scientific committee of the Byron Museum in Ravenna. Among his most recent publications are the co-edited volume *Byron and Italy* (with Alan Rawes, 2017), an Italian translation of Byron's *Manfred* (2019), and the monographs *European Literatures in Britain, 1815–1832: Romantic Translations* (2019), *Modernità del Romanticismo: scrittura e cambiamento nella letteratura britannica 1780–1830* (2023), and *I mondi di Jane Austen* (2024).



Discussant | **ALESSANDRA PETRINA** is Professor of English Literature at the Università di Padova, Italy. Her research focuses on late-medieval and early modern intellectual history, and on Anglo-Italian and Scoto-Italian cultural relations. She has published, among others, *The Kingis Quair* (Unipress, 1997), *Cultural Politics in Fifteenth-century England. The Case of Humphrey, Duke of Gloucester* (Brill, 2004), *Machiavelli in the British Isles. Two Early Modern Translations of the Prince* (Ashgate, 2009), and *Petrarch's Triumphs in the British Isles* (MHRA, 2020), the latter a recipient of the Prize of the Italian Association of English Studies. She has also edited, to date, eighteen collections of essays, including (with Laura Tosi), *Representations of Elizabeth I in Early Modern Culture* (Palgrave, 2011), a special issue of *Renaissance Studies* (with David Rundle) dedicated to *The Italian University in the Renaissance* (2013), *The Impact of Latin Culture on Medieval and Early Modern Scottish Writing* (with Ian Johnson, Kalamazoo, 2018), and, most recently (with Beatrice Fuga), *Moralizing the Italian Marvellous in Early Modern England* (Routledge, 2025). Her latest book is an Italian translation of *Othello* for Rizzoli (2024). She is currently working on early modern notions of time, and translating *The Canterbury Tales* into Italian.



11.30 | Simone CELANI (Sapienza Università di Roma)

The future digital edition model of The Duke of Parma

The present contribution aims to initiate a reflection directed toward the definition of a possible editorial model to be applied to Fernando Pessoa's The Duke of Parma. Any such consideration must begin with the work's status as a work in fieri: incomplete and composed over a long diachronic span. From this perspective, the work can only coincide with the autograph documents that transmit it. In the absence of any other stable textual entity, the work itself can only be understood as the result of a critical process — an investigation that seeks to reflect on the material and thematic isotopies present across the surviving documents. Both the material and the content-related dimensions can be interpreted more effectively by moving beyond the horizon of the single work and by seeking intersections with related documentary support or with parallel themes within the broader corpus of Pessoa's production. In this sense, a digital edition may represent a preferable solution, as it allows not only for the creation of an extensive intratextual (and potentially inter-editorial) network, but also for the integration of a strictly documentary presentation with critical attempts at reconstruction. If the centrality of the document constitutes the only ineluctable element, then, from an editorial perspective, the assumption of responsibility on the part of the editors becomes paradoxically even more necessary. It is not sufficient "merely" to present the current state of the documentary situation; it is necessary to propose a hypothesis of the work, a path — or a plurality of reading paths. Since no single solution can be considered definitive, it is therefore necessary to engage in a profound dialectical process aimed at defining a model capable of presenting The Duke of Parma as an open work and as a process, without losing sight of the fact that every work has a privileged addressee: not the critic, but the reader.



SIMONE CELANI is Full Professor of Portuguese and Brazilian Language and Translation at the University of Rome La Sapienza and coordinator of the “António Vieira” Chair (Instituto Camões/Portugal). His main areas of research include linguistic historiography, translation, literary linguistics, philology of contemporary works (with particular attention to Fernando Pessoa), and Lusophone Africa. He is the author of numerous scholarly publications, including *L’Africa di lingua portoghese: storia, cultura, letteratura* (Sette Città, 2003), *Alle origini della grammaticografia portoghese* (Nuova Cultura, 2012), *Riscritture d’autore. La creazione letteraria nelle varianti macro-testuali* (Sapienza Università Editrice, 2016), *O espólio Pessoa* (Imprensa Nacional-Casa da Moeda, 2020) and, in collaboration, *Lingue romanze in Africa* (Sapienza Università Editrice, 2021) and *Culture di lingua portoghese* (Hoepli, 2023).



Discussant | **PAOLA ITALIA** is Professor of Authorial Philology and Scholarly Editing at the University of Bologna. She has previously taught at the Universities of Siena and Rome La Sapienza, at Wellesley College (USA), and at ITEM (CNRS Paris). She is the author of more than 200 publications—scholarly editions, essays, and articles—focused on nineteenth- and twentieth century authors, with special attention to philological and linguistic issues in printed and digital editions. Her major works include *Editing Novecento* (2013), *Editing Duemila* (2020), and, with Giulia Raboni, *Che cos’è la filologia d’autore* (2014; English translation: *What is Authorial Philology?*, OBI, 2021). She has worked extensively on authorial variants, particularly on Manzoni, Leopardi, Savinio, Bassani, and Gadda; on the latter she published *Come lavorava Gadda* (2017; French translation 2023).

Together with Giorgio Pinotti and Claudio Vela, she co-directs the new Adelphi edition of Gadda’s works, and, with Simone Albonico and Giulia Raboni, the Carocci series “Filologia d’autore.”

In Digital Humanities, her expertise includes Textual Theory, text modelling and encoding, variants mining, and the creation of authorial knowledge sites (Wiki Gadda, Wiki Leopardi, Manzonionline). She founded and directs www.filologiadautore.it and collaborates with DHARC on major digital edition projects, including Manzoni’s *The Betrothed* and Varchi’s *History of Florence*. Her current work focuses on new models for scholarly and multilingual digital editions and on data visualization tools such as Gaddamap.



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ORGANISING COMMITTEE: *Carlotta Defenu, Enrico Martines, Andrea Ragusa*