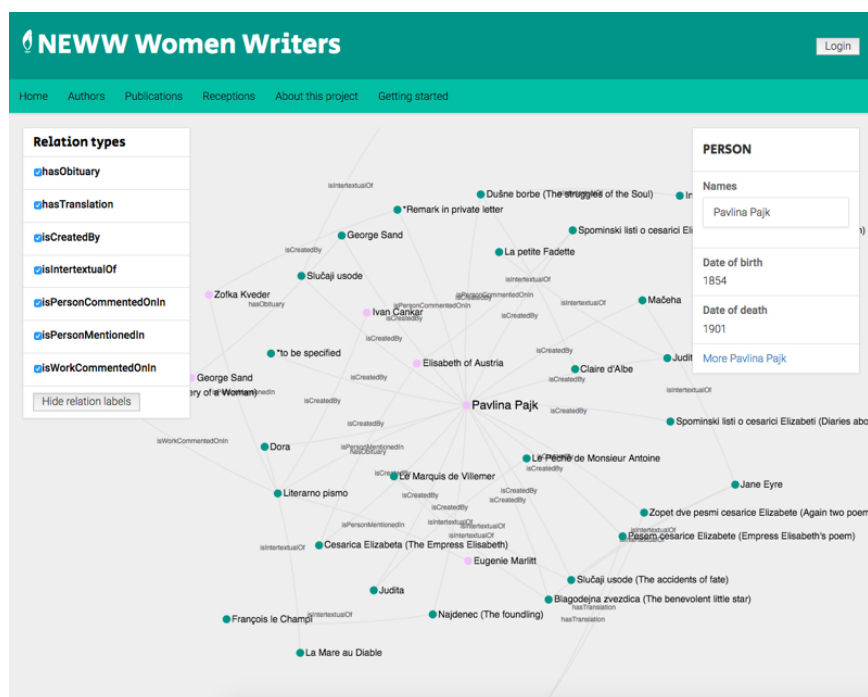


International conference and workshop

Teaching Women Writers – exploring “NEWW Virtual Research Environment” possibilities



Ljubljana, 16th and 17th November 2017

ZRC SAZU, Mala dvorana (Little hall), Novi trg 4, Ljubljana



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From 2004 to 2016: from NEWW to WWIH



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INTRODUCTION

One of the focal points of the DARIAH Working Group Women Writers in History is the connection to be created between scholarly research about early women's authorship and teaching (both academic and non-academic). Teaching covers a wide range of activities, from using outcomes of the research to contributing to it.

We believe that indeed the students could be given a more important role than the rather passive one they are allowed to have now. Besides, given the important number (over 6000) of women authors discovered up to now and accumulated in our NEWW Virtual Research Environment, we have to enlarge the group of active collaborators. And most importantly, it now seems possible to have the collaboration of students – in the classroom or as trainees – and seniors as “citizen scientists”. They could, much more than before, participate in scholarly enterprises like ours, considering that so much of textual material (including those by and about women authors; including also the periodical press) is now available online.

For the moment, this availability is still in part theoretical; texts happen to be put online in a complete mess, each of the texts lacking their historical context. By integrating the texts in our NEWW VRE, we can provide them with a rigorous structure, and give the texts their “logical” place within the context of literary communication at an international scale.

During the last four years, thanks to our European HERA Travelling Texts project, this NEWW VRE was developed and reworked, as the successor of the WomenWriters Database (first version of which was opened in 2002). There are much more possibilities now – in particular for creating this connection between research and teaching. On a practical level, this will also require some supplementary features. Both the possibilities and the technical requirements will be discussed during this conference.

Programme committee

Prof. Katja Mihurko Poniž, University of Nova Gorica,
Dr. Suzan van Dijk, Huygens Institute for the History of the Netherlands,
Assoc. Prof. Aleš Vaupotič, University of Nova Gorica,
Prof. Amelia Sanz, Complutense University of Madrid

16th November 2017, 9. 00-11.00 – ZRC SAZU, Mala dvorana (Little hall, 2nd floor)

Welcome

Katja Mihurko Poniž and Aleš Vaupotič (University of Nova Gorica, Slovenian Comparative Literature Association)

Session 1: Research in female authorship and the use of digital tools

(chair: Marie Nedregotten Sørbo)

Suzan van Dijk (Huygens Institute for the History of the Netherlands, Amsterdam):

The NEWW VRE: a research tool recently further developed (HERA TTT) and tested by colleagues and trainees

Päivi Lappalainen and Viola Parente-Čapková (University of Turku):

Transnational Reception of Nordic Women Writers in Finland at the *fin de siècle*: conclusions drawn from HERA TTT research

Zsuzsana Varga (University of Glasgow): Growing up digital – women's writing and the development of the digital sphere

Beatrijs Vanacker (University of Leuven): Authorial self-fashioning and networks of authority: some notes on Isabelle de Charrière's and Fanny Burney's letters

11.00-11.30 Coffee / Tea break

11.30 – 13.00

Session 2: NEWW VRE in the classroom I (chair: Amelia Sanz)

Milena Mileva Blažić (University of Ljubljana): Slovenian Women Fairy Tale Writers on Wikiversity – Case Study Josipina Turnograjska

Ursula Stohler (University of Basel): Teacher education and the use of the NEWW VRE

Séverine Genieys-Kirk (University of Edinburgh): Teaching early modern French women writers at undergraduate level in the University of Edinburgh: challenges and strategies

13.00 - 14.00 Lunch

14.00 –15.30

Session 3: NEWW VRE in the classroom II (chair: Biljana Dojčinović)

Marie Nedregotten Sørbo (Volda University College): The NEWW VRE as a resource for

Bachelor and Master theses: A Norwegian test case (outcome of HERA TTT)

Carme Font (Autonomous University of Barcelona): In-depth connections: using the

NEWW VRE to enhance interpretation in research about women's writings

Amelia Sanz (Complutense University Madrid) and Eve-Marie Lampron (University of Quebec in Montreal):

Teaching *Women Writers in History*: tested experiences and implications for digital tools

15.30-15.45 Coffee/Tea break

15.45-18.00-Session 4: Presenting women writers to the larger audiences, thanks to digital tools (chair: Viola Parente-Čapková)

Kerstin Wiedemann (University of Lorraine): Between fame and oblivion: reception

discourse and literary career through the example of the German writer Ricarda Huch (1864-1947)

Isabel Lousada (New University of Lisbon): Claudia de Campos (1859-1916) – Learning from her – teaching for all

Biljana Dojcinovic (University of Belgrade): Digital platform and more *creative* learning

Narvika Bovcon (University of Ljubljana) and Aleš Vaupotič (University of Nova Gorica)

Women Writers Database and Virtual Research Environment Beyond the Curricula of Literary Scholarship

18.00 Closing words and first comments

19.00 Concert: Josipina Turnograjska's songs

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SLOVENIAN WOMEN FAIRY TALE WRITERS ON WIKIVERSITY — CASE STUDY

JOSIPINA TURNOGRAJSKA

With the students of the Faculty of Education at the University of Ljubljana, we designed a Wiki project: Slovenian Children's Literature (https://sl.wikiversity.org/wiki/Slovenska_mladinska_knji%C5%BEevnost) with the sub-project Slovenian women fairy tale writers (https://sl.wikiversity.org/wiki/Slovenske_pravlj%C4%8Darke). In the first phase, we compiled women authors lists, in the second phase the bio bibliographical articles, and in the third phase we updated Wiki articles, which could also be updated by other users of Wikipedia. As a case study of Wiki article, the bio-bibliographical article of the Slovenian writer Josipina Turnograjska (1833-1854) will be presented in Slovenian and English, which also correlates with the biographical unit of the author on the academic web project Slovenian Biography (<http://www.slovenska-biografija.si>). The novelty is that according to the data so far found, Josipina Turnograjska was the first in Europe to have published the fairy tale Rožman's Lenčica in 1853. The fairy tale is well known in the international fairy tales index by Hans Jorg Uther ATU 514 (The Shift of Sex), but there are many variants of the fairy tale type in many cultures; for example, Russian Vasilisa Vasilyevna by A. N. Afanasyev (1855), Chinese The Ballad of Mulan by Song Nan Zhang (1998), French Joan of Arc by J. Pole and A. Barrett (1998), and others.

In teaching literature at the Faculty of Education at the University of Ljubljana, we consider the Slovenian women fairy tale writers not only as a bio-biographical list but also as comparative fairy tale types placed into the context and variants in different cultures. At the Faculty of Education, we use two methods: 1) the 'close reading' method provides an opportunity for a comparison of the similarities and differences of subjectivisation in the fairy tales type ATU 514 (The Shift of Sex) in Chinese, French, Russian, Slovenian, etc., and 2) the 'distant reading' or mapping. The students have an opportunity to get an insight into the universality of the subjectivisation motif known as the heroine (Antigone, Constanza/Constanzo, Joan, Lenčica, Mulan, Saba, Vasilisa/Vasyli). In addition to writing Wiki articles, students are also motivated by using ICT.

Professor Milena Mileva Blazič works at the Faculty of Education, University of Ljubljana, in the field of Literary studies. Her fields of interest include children's literature, folk and fairy tales, multicultural children's literature, picture books, women fairy tale writers. Professor Milena Mileva Blazič has published her researches in academic books and articles both nationally and internationally.

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WOMEN WRITERS DATABASE AND VIRTUAL RESEARCH ENVIRONMENT BEYOND THE CURRICULA OF LITERARY SCHOLARSHIP

The study of informatics typically includes information visualization and the rhetoric of user interface. Such courses are expanding the core computer science curricula towards multimedia communication design. However, to practice visualization on datasets in a non-focused way may diminish the quality of educational effect as well as the quality of the results of students' projects. A collaboration with domain experts has proven to be very beneficial by involving students in various research projects and platforms. The students of informatics at the Faculty of Computer and Information Science, University of Ljubljana, have touched upon humanities projects in different special domains: the datasets provided by Institute of Contemporary History (INZ, Ljubljana), interface design for electronic scholarly editions based on TEI XML files, documentation of new media art exhibitions, and others. As noted by some contributors in *A New Companion to Digital Humanities* (2016) with relevance to the latter aspect of interdisciplinary contact, the domain of new media art constitutes an essential inspiration for the study of digital humanities methods and approaches. In the second part of the paper, the multi-year collaboration between the University of Nova Gorica and University of Ljubljana computer-science curricula will be presented. The WomenWriters database, as well as subsequently the NEWW VRE, has been used in different models of interdisciplinary collaboration.

Narvika Bovcon, PhD, is a researcher at the Computer Vision Laboratory, Faculty of Computer and Information Science, University of Ljubljana, and an Assistant Professor for courses in graphic and new media design. Dr. Bovcon has authored scientific papers and new media art projects that have been exhibited in Slovenia and abroad. Since 2016 she has been the editor of the scholarly journal *Likovne besede* (Artwords).

Aleš Vaupotič, PhD, is a literary comparatist, a videoartist, Associate Professor, Dean of the School of Humanities, and Head of the Research Centre for Humanities, University of Nova Gorica, Slovenia. In his work, professor Vaupotič combines artistic and scholarly approaches. His areas of research include theory of discourse, theory of new media and theory of literary realism.

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IN-DEPTH CONNECTIONS: USING THE NEWW VRE TO ENHANCE INTERPRETATION IN
LITERATURE RESEARCH

Based on my own teaching practice with the VRE tool in my master seminars in early modern British literature, this contribution will pay particular attention to using and planning to use it more the NEWW VRE in Master and Doctoral literature seminars to enhance the interpretative narratives of students' research papers. In particular, how a hands-on classroom approach can help students who are writing their papers and theses—for instance, on pre-1800 women's literature in Europe—understand the quantitative information shown in the NEWW VRE regarding biography, works, and reception so that they can draw meaningful connections within this information and shape the arguments and narrative thread of their research papers. The paper aims to explain some specific examples in more detail. Very often, students who write on one author are not aware or they do not know how to make sense of the fact that other women authors were the author's contemporaries; they don't know what items they should look at when considering reception, or, how to construct a thread out of all of this information (that's a big difficulty for them). My contribution will show with specific examples how to interpret the different reception items in the VRE database (translations, annotations, comments, hands-on annotations) with regard to authorial and biographical data, so that students can better understand both the authorship and readership of their chosen authors in a wider European context. Hence, emphasis will be given to making the best possible use of the interpretative possibilities from the information retrieved in the NEWW VRE while fostering feedback, since students are motivated to add or expand on the database entries. The objective is that they interact both in terms of quality and quantity, that is, that they use the VRE for their research while inputting data at the same time.

Carme Font Paz is Lecturer in English Literature at Universitat Autònoma de Barcelona, Spain. A specialist in early modern women's writing, her latest book is *Women's Prophetic Writings in Seventeenth-Century Britain* (Routledge). She is co-editing, with Nina Geerdink, the volume *Economic Imperatives for Women's Writing in Europe before 1800*, in the collection *Women Writers in History* (Brill).

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DIGITAL PLATFORM AND MORE CREATIVE LEARNING

I will try to summarise some of the recent efforts of the project Knjiženstvo to bring women writers back to readers and researchers. I start with the activities focused on three writers – Milica Janković, Jelica Belović Bernadžikovska and Jelena Dimitrijević, and an evaluation of success with regard to the efforts. Also, I will try to envisage an ideal teaching situation and a correspondent digital platform, based on some of earlier efforts toward securing different grants. What would be the best way to bring women writers in the focus of younger generations? How much would it differ from the traditional methods of teaching? And – how can we get there where there is more fun and creativity in learning, using this imagined platform as a tool?

One specific suggestion from the project Knjiženstvo was to organize walking tours, focused on women writers, through the Belgrade city centre. As the realization of the projects involves an interactive map and data from our database, the project may become much broader than originally thought of – the digital space allows “traveling” great distances and creating connections that go beyond spatial and temporal limitations.

Prof. Biljana Dojčinović, PhD, is Head of the Department of Comparative Literature and Theory of Literature, Faculty of Philology, Belgrade University in Serbia. She was one of the founders of the Women’s Studies Center in Belgrade, as well as the Indoc Center in Association for Women’s Initiative.

Between 2002 and 2008 she was editor-in-chief of *Genero*, a Serbian journal of feminist theory. She has been a member of the Management Committee of the COST (European Cooperation in the field of Science and Technical Research) Action IS 0901 “Women Writers in History: Toward a New Understanding of European Literary Culture” since 2009 and a member of its core group (www.costwwih.net) since 2011. She is the director of the national project Knjiženstvo—theory and history of women’s writing in Serbian until 1915 (www.knjizenstvo.rs) and editor-in-chief of *Knjiženstvo, A Journal in Literature, Gender and Culture* (www.knjizenstvo.rs/magazine.php). She is also a member of John Updike Society since its founding, one of the editors of *John Updike Review* since 2010, and one of the JUS directors since 2015.

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TEACHING AN UNDERGRADUATE COURSE ON EARLY MODERN FRENCH WOMEN WRITERS AT THE
UNIVERSITY OF EDINBURGH: CHALLENGES AND STRATEGIES

In this paper, I will be presenting a course on early modern women writers which I set up as part of our own programme of study for our final-year students in French at the University of Edinburgh in 2011. The course is still running and typically hosts 10-15 students each year, which is the normal group size for our final-year course options. At this stage of their studies, students have seldom been exposed to early modern writing (apart from Molière, Racine and Voltaire). Thus, introducing women writers on the syllabus has come with challenges of its own both in the actual process of designing and teaching the course. Which women authors should feature on the syllabus? How do we present women writers? How do we direct students towards a dissertation topic? How do we raise awareness about the importance of learning about, and reading the work of early modern women while both destabilising preconceived ideas about feminism, literary creativity and female authorship and ensuring that as scholars and teachers we do not deliver a skewed vision of literary production and of the place women writers played within it alongside their male peers? At the same time, the conceptual challenges that I have been facing in designing and revisiting the course over the years has been somewhat shaped by the time constraint imposed on us as teachers (it is a 10-week course) as well as by the assessment regime and specific learning outcomes. As part of this paper, I will be looking at how consulting the tool in the classroom can help resolve some of those issues, and thus enhance the students' learning experience, and, in particular, how it can help them define research criteria for their in-class presentation and dissertation topics. The need for an interactive online tool has become clear: and it is where the VRE tool could serve as a broader pedagogical platform which can be inclusive of teaching experiments at undergraduate level. All in all, I will be exploring ways of doing this within the contextual framework specific to a given institution and programme of study and learning audience (here undergraduate students in their final year of study).

Séverine Genieys-Kirk graduated in Anglo-American studies and specialised in Elizabethan and Jacobean Literatures at the University of Nanterre, Paris X, where she took her MA (Maîtrise) in 1995 and her D.E.A (Diplôme d'études approfondies) in 1997. From 1997 to 2002, she pursued her doctoral studies on women's writing in early modern France and England at the University of Glasgow. From 2001 to 2004, she was a post-doctoral fellow at University College Dublin, and from 2004 to 2005, she held a lecturership in French in the same institution. And after a swift move from Ireland back to Scotland, she joined the French section at the University of Edinburgh in January 2007.

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TRANSNATIONAL RECEPTION OF NORDIC WOMEN WRITERS IN FINLAND AT THE FIN DE SIÈCLE:

CONCLUSIONS DRAWN FROM HERA TTT RESEARCH

In our contribution, we will trace transnational and translingual reception of Nordic women's writing (concentrating on authors writing in Swedish, Norwegian and Danish) in the long 19th century in Finland, with the focus on the turn of the 19th and the 20th century. We use this case study to explore the possibilities of the NEWW VRE to map the presence of Nordic women's writing in *fin de siècle* Finland. In our research, we have used various sources including library collections and the contemporary press. We look at the complex situation of the reception of Nordic women's writing through translation in Finland, making use of the concept of the Nordic dimension of translation history in Finland (Lilius 2003), and of the notion of intra-national reception (Parente-Čapková 2017; Lappalainen & Parente-Čapková 2017). We also investigate the reception of Nordic women's works in the contemporary press both in general and concentrating on the genre of literature for girls, paying attention, when possible, also to the gender to the reviewers.

We work with a broad concept of reception, meaning, in addition to translations, also many other ways of introducing texts from elsewhere. We want to show that the fact that translations of some women writers' works into Finnish came very late does not mean that these writers were not present on the Finnish cultural scene earlier in Swedish, or, sometimes, in other Nordic languages, read by the large reading public in the *fin de siècle* Finland. In the VRE, it is possible to trace women's role as cultural transmitters of various kinds, authoring their own work and transmitting, in the role of translators, reviewers or biographers, work of other women writers. We will discuss also the possibilities to use the VRE when teaching women writers' transnational and translingual literary and cultural networks to the university students on various levels.

Päivi Lappalainen is a Professor of Finnish Literature at the Department of Finnish Literature, School of History, Culture and Arts Studies at the University of Turku, Finland. Her recent publications include articles on Finnish girls' literature and literature written by Finnish women writers; she is also a co-editor of the book *Childhood, Literature and Science; Fragile Subjects* (upcoming, Routledge, November 2017). Her research interests include feminist literary theory, children's and youth literature, literary history and the transnational reception of women's writing. In the years 2013-2016,

she worked in the HERA funded project Travelling Texts 1790–1914: Transnational Reception of Women’s Writing at the Fringes of Europe.

Doc. Dr. Viola Parente-Čapková is a University Teacher and Researcher at the Department of Finnish Literature, School of History, Culture and Arts Studies at the University of Turku, Finland. She is affiliated, as an Adjunct Professor/Docent with the University of Turku, as well as with Charles University, Prague, Czech Republic. Her research interests include feminist literary theory, fin de siècle women’s writing in Europe with a focus on Finland, the transnational reception of women’s writing, and theoretical issues in literary history; she has published widely on these and other topics. In the years 2013-2016, she worked in the HERA funded project Travelling Texts 1790–1914: Transnational Reception of Women’s Writing at the Fringes of Europe.

ISABEL LOUSADA

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CLÁUDIA DE CAMPOS: LEARNING FROM HER - TEACHING FOR ALL

In this conference we aim to approach learning and teaching via the NEWW Virtual Research Environment. Following the presentation of Cláudia de Campos on the centennial of her death (2016) we will try the intersection of fields, History, Sociology and Literature meanwhile approaching research work and data contents (data base) using both while teaching women authors. Campos’ work will be presented as a Case Study.

Isabel Lousada (Lisbon 1962): graduate LLM (1984), MA (1989) and Doctor (1999) in Anglo-Portuguese Studies. Assistant Investigator for final appointment of FCSH - UNL; Integrated Researcher of CICS.NOVA - Interdisciplinary Center of Social Sciences; Collaborating researcher at CLEPUL - UL Lusophone and European Center for Cultures and Expressions. Collaborates with WWH - Women Writers in History; Partner of AEIHM - Spanish Association of Research on the History of Women; Member of the Portuguese Society of Geography - member of the History of Medicine section; Member of APE - Portuguese Writers Association.

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NEWW WOMEN WRITERS AS A RESOURCE FOR BACHELOR AND MASTER THESES: A NORWEGIAN
TEST CASE

This paper will give an example of what can be achieved by connecting Bachelor and Master level students' theses to the VRE NEWW Women Writers. As a continuously expanding resource, it provides students with both a source and a channel for storing, analysing and sharing their data. My own experience so far is with using a 30 credit Bachelor thesis to gather information about relevant historical sources, data that would subsequently be added to the VRE for further use. My test case presented here is a student from the autumn of 2016, who investigated the catalogues of three Norwegian reading societies. The student enjoyed doing new research, although (or perhaps because) empirical investigations are a fairly uncommon form for these literature theses. There were also challenges, not least the required level of knowledge to work independently in historical sources. For the future, the new Norwegian master level teacher training (implemented as of this year) will mean students that are interested in exploring for instance textbooks and school literary histories for the secondary level, to provide more data about women writers, as well as to find ways of using the collected data in their teaching. We need to consider the best ways of supervising and motivating future students to play a part in this shared effort.

Professor Dr Marie Nedregotten Sørbo has taught English literature at Volda University College, Norway, for many years. She has written numerous articles on women writers, including two contributions to *The Reception of British and Irish Authors in Europe*. Her two monographs are *Irony and Idyll: Jane Austen's Pride and Prejudice and Mansfield Park on Screen* (Rodopi 2014) and *Jane Austen Speaks Norwegian: the Challenges of Literary Translation* (Brill, forthcoming). Professor Sørbo was a member of the Management Committee of COST Action IS0901 *Women Writers in History*, and the Norwegian Principal Investigator for *HERA Travelling Texts 1790-1914*.

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TEACHING WOMEN WRITERS IN HISTORY: SOME TESTED EXPERIENCES

In our communication, we propose to present, as a starting point, some conclusions gleaned from the open roundtable held at Chawton House in July 2017 and entitled « Teaching Staël in the 21st century »: we will summarize some of the challenges outlined by the participants representing a large range of the Western academics, mainly European and North-American, when they offer seminars and lectures on women writers for undergraduate and postgraduate students.

Using this controversial material, we will try to establish a kind of non-exhaustive check-list of challenges met by professors at High Education level, as much as some solutions provided by digital tools. The aim is to identify some needs digital tools and methodologies could satisfy.

We will focus on three types of questions:

- Some academic ones, concerning academic policies used by university administrators to develop employability skills in students.
- Some empirical ones, concerning the consequences of the compulsory use of large-scale on-line sources for any transnational women's literary history, given the growing accessibility of women's texts, women authors' biographies and comments about their works, periodicals, inventories of libraries, private correspondences, etc.
- Some hermeneutical ones, concerning the role of encoder/decoder who build and interpret data/capta in data-bases and digital collections from a very concrete position as a subject.

The three questions deal with skills and competences of young users, on the one hand, and with genderisation of digital environments, on the other hand.

Professors Lampron and Sanz will provide their own very actual experiences with undergraduates, postgraduates and seniors using digital tools as possible answers to empirical and hermeneutical challenges.

Amelia Sanz is Professor at Complutense University of Madrid (Spain). She completed her undergraduates studies and PhD at the UCM, and also studies at French, Belgian and Canadian universities. Her research interests have focused on the following key-words, important to the 20th century: intertextuality, polysystems, interculturality, and hypermedia. He research focuses on the

connections between French and Spanish literatures, mainly on female literary authors from the 17th to the 19th century. She has coordinated the research group LEETHI (Literaturas Europeas del Texto al Hipermedia) at the UCM since 1999 and the Master degree in Digital Humanities since 2015. Amongst the most relevant books she has edited and authored, the following can be highlighted: Literatures in the Digital Age: Theory and Praxis (edited with Dolores Romero, 2007), Interculturas, transliteraturas (2008), Teoría literaria española con voz propia (2009), and Women telling Nations (2015). She has also written many papers on e-learning. she coordinates the DARIAH-Working Group,

Eve-Marie Lampron is an associate professor at Institut de recherches et d'études féministes de l'Université du Québec à Montréal (Feminist Research and Studies Institute - University of Quebec in Montreal). She completed in 2012 a Ph. D. in History, with a dissertation entitled : "Entre cohésions et divisions : les relations entre femmes auteures en France et en Italie (1770-1840)". She is part of the NEWW network since 2006. Her research interests and teaching include the history of (proto)feminism, feminist pedagogies and virtual learning environments, and the sexual exploitation of women.

URSULA STOHLER

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TEACHER EDUCATION AND THE USE OF THE NEWW VRE

This paper looks at teacher education and at the requirements formulated in school curricula for some Swiss secondary schools to discuss how the NEWW VRE could be used for teaching within the context of Digital Humanities and within the topic of the reception of European women's writing. It focuses on the requirements for English as a foreign language, a subject that many schools all over the world cover. Taking a canonized female author as a case study, the paper explores how the NEWW VRE could contribute to the future teachers' and the learners' awareness of the existence of other female authors of the same and other cultures. This procedure allows them to contextualize the canonized author within the broader network of European women's writing and to reflect on cultural identities. Further, this paper explores the differences between the use of the NEWW VRE for teaching in secondary schools, subject didactics in teacher education, and university courses with their strong current focus on research oriented teaching. Finally, this paper explores how the NEWW VRE could contribute to the Literary Framework for Teachers in Secondary Education LIFT (<http://www.literaryframework.eu/>).

Ursula Stohler is a scientific coordinator for the PhD program in subject didactics at the Department for Educational Studies at the University of Bern in Switzerland. She is also a research associate at the Department of Slavic Studies at Albert-Ludwigs-University Germany. An expert in educational studies with a focus on teacher education, she has Slavic and Comparative Literature Studies as an additional research and teaching focus. She did her degree at the University of Fribourg in Switzerland, got her PhD in Russian Studies at Exeter University in the UK and was then a researcher at the University of Bern. Further, she was a research fellow at the Pedagogical Faculty at Charles University Prague in the Czech Republic, a research associate at the Slavic Department at the University of Zurich in Switzerland, and she taught courses in Slavic and Comparative Literature at the University of Fribourg in Switzerland.

BEATRIJS VANACKER

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AUTHORIAL SELF-FASHIONING AND NETWORKS OF AUTHORITY: SOME NOTES ON ISABELLE DE
CHARRIÈRE'S AND FANNY BURNEY'S LETTERS

In this presentation, I will explore the different modalities through which networks, as attested in correspondences, provided female authors with a transcultural maneuvering space, enabling them to negotiate and establish their authori(al)ity as a writer, the latter being inferred as it were from the authority provided by other authors, texts and cultures in the transcultural Republic of Letters. In this respect, I will focus on the correspondence of two female writers actively participating in the literary scene, both as writers and correspondents in the last decades of the 18th century, namely Isabelle de Charrière (Betje van Zuylen) and Fanny Burney. Both authors' correspondences have been documented and analyzed over the last decades, but the role played by the cultural and political authority accredited to certain literatures, texts, or authors in relation to their own authorial representation has not yet been explored. Their letters will thus be studied as argumentative texts, in which these two women authors convey (in some ways conflicting) ideas on authorship and cultural authority as well as images of other authors within their (transcultural) social network.

Beatrijs Vanacker is an FWO postdoctoral research fellow at KU Leuven, where she conducts research on the transnational spread of the novel in the 18th century, with a focus on translation and women writers. In 2016, her book "Altérité et identité dans les "Histoires anglaises" au dix-huitième siècle: contexte(s), réception et discours" was published by Brill. She co-edited special issues on

pseudotranslation in *Les Lettres Romanes*, *Interférences Littéraires* and *Canadian Review of Comparative Literature*. She published articles (a.o.) on 18th-century women's writing (Riccoboni, Haywood, Leprince de Beaumont) and literary translation.

SUZAN VAN DIJK

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THE NEWW VRE: A RESEARCH TOOL RECENTLY FURTHER DEVELOPED (HERA TTT) AND TESTED BY
COLLEAGUES AND TRAINEES

In this presentation I want to give a brief presentation of the research tool used in the DARIAH Working Group Women Writers in History: a Virtual Research Environment called NEWW (New approaches to European Women's Writing):

Its structure

Ways of consulting for research

Connection to other online data

Possibilities for teaching

It appears indeed that this tool can be very useful for students – both as a means of providing information and having students work in and with the tool.

Suzan van Dijk is a senior researcher at the Huygens Institute for the History of the Netherlands (Amsterdam). She is a specialist of 18th- and 19th-century women's literature in French. Working on the Dutch reception of these French women, she found that international reception needs to be studied at a larger scale. This is why a collaborative tool was created and developed, thanks to NWO, COST and HERA funding. Recently the group became a DARIAH Working Group: Women Writers in History.

ZSUZSANNA VARGA

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GROWING UP DIGITAL—WOMEN'S WRITING AND THE DEVELOPMENTS OF THE DIGITAL SPHERE

My proposed paper intends to provide a survey of some of the digital databases and other online tools which have intended to represent women's writing. My starting point will be traditional online resources such as The literature network, which present authorship in a manner following recognisable printed textual traditions. I will consider the offerings of Gallica and Europeana, as well as some projects offered by Oxford University. My survey of these women-oriented sites will pay particular attention to the use of metadata in search functions. Finally, I will refer to the current digitisation projects under the drive of Google, with an interest in women's particular contribution to the world of letters. My paper will place women-oriented database in the general development of Digital Humanities, and will draw on my knowledge as librarian. Perspectives concerning the use of these sites for teaching comparative literature will be drawn together with perspectives of library studies.

Zsuzsanna Varga has taught Hungarian Studies at Glasgow University since 2008. She studied English, Hungarian and Portuguese at ELTE, Budapest, took her PhD in English literature at Edinburgh. She is a qualified librarian with a part-time post at the Bodleian Library, Oxford, where she is in charge of the Hungarian collection.

She has been editor of three volumes in the field of Hungarian cultural studies: *Worlds of Hungarian Writing*, Essays by Antal Szerb and *Popular cinemas in East Central Europe*. Her research interests include travel writing and translation history studies.

KERSTIN WIEDEMANN

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BETWEEN FAME AND OBLIVION: RECEPTION DISCOURSE AND LITERARY CAREER THROUGH THE EXAMPLE
OF THE GERMAN WRITER RICARDA HUCH (1864-1947)

The German writer Ricarda Huch will be the focus of the presentation. Huch was one of the most famous female authors of her time. She was very appreciated as a great poet and novelist, but also acted as a keen-witted intellectual and historian who produced an important quantity of essays and historical studies. In 1929 she even failed to win the Nobel Prize in literature (to her great disappointment it went to Thomas Mann). Today, however, she is nearly forgotten.

In a first step, the paper investigates the conditions of fame and the reasons for oblivion that already became apparent in the German reception discourse during the lifetime of the author: which parts of her works are highlighted by contemporary readers, which ones tend to be neglected or are obliterated and why? The study will therefore question articles from the press contained in the VRE that celebrate the most important birthdays of Huch (from her 50th anniversary in 1914 on to her 70th in 1934). It will also take into account the international reception as documented in the VRE.

The paper then tries to draw some general conclusions from the reception of a female literary career that oscillates between very different genres like poetry, cultural analysis and scientific writing and reflects on the challenges for its exploration through the VRE.

Kerstin Wiedemann studied German and French in Heidelberg and Paris. In 2000 she obtained a doctorate with a dissertation about the German reception of George Sand (title: *Zwischen Irritation und Faszination. George Sand und ihre deutschsprachige Leserschaft im 19. Jahrhundert*). The work was published in 2003. In 1995 she started as a teaching assistant at the University of Lorraine (Nancy). Since 2005 she is assistant professor in German (domain: applied languages) and member of the research group CEGIL (*Centre d'études germaniques interculturelles de Lorraine / Center of intercultural German studies of Lorraine*). She also belongs to the research network NEWW (*Women Writers' Networks - www.womenwriters.nl*). Her research interests include the 19th and early 20th century, in particular the literary transfer between France and Germany, reception studies and women's writing.

PERFORMANCE OF JOSIPINA TURNOGRAJSKA'S SONGS



Martina Burger (soprano), Aleksandranska Naumovski Potisk (piano)

Programme

Tri rožice (Lyrics: Lovro Toman, Music: Josipina Turnograjska)

Zdravlica (Lyrics and Music: Josipina Turnograjska)

Rožmanova Lenčica (Lyrics after Turnograjska's fairy tale *Rožmanova Lenčica*: Sašo Potisk, Music: Aleksandra Naumovski Potisk)

Martina Burger graduated in the year 2011 in the class of Professor Vlatka Oršanić at the Academy of Music at the University of Zagreb. She has successfully performed at Slovenian and Croatian Music competitions and was awarded first prize in Dubrovnik in 2007 and 2009. She performs with different orchestra in Slovenia and Croatia and sings in the Ljubljana, Zagreb and Rijeka Operas.

Aleksandra Naumovski Potisk is active in versatile artistic and pedagogical domains. She teaches piano and chamber play at the Music School Ljubljana Vič – Rudnik. Since 2013 she has been a private tutor at the University of Ljubljana. She is also a composer of concert music and organizer of different music events.



Manuscript of the song *Zdravlica* https://commons.wikimedia.org/wiki/File:Josipina_Urban%C4%8Di_%C4%8D_-_Zdravlica.pdf

Biography

Josipina Urbančič Toman (1833 – 1854) ♀		Next ▶
Pseudonyms Josipina Turnograjska ♀		
Name variations / spellings	Josipina Urbančič Toman	
Pseudonyms	Josipina Turnograjska ♀	
Person type	AUTHOR	
Gender	FEMALE	
Birth date	1833	
Birth place	Preddvor (SVN)	
Lived in	Austria Slovenia	
Death date	1854	
Death place	-	
Related to	-	
Bibliography	MENTIONED IN: - Borovnik 1995 Cf. - Katja Mihurko Poniž, 'Nation and Gender in the Writings of Slovene Women Writers, 1848-1918', in <i>Aspasia</i> 2, 2008, 28-43. (cf. hyperlink) - Mira Delavec 2009. <i>Moč vesti</i> . Ljubljana. Katja Mihurko Poniž. The representations of Slavic nations in the writings of Josipina Turnograjska. V: SANZ, Amelia (ed). <i>Women telling nations, (Women writers in history, 1)</i> . Amsterdam; New York: Rodopi. 2014, p. 169-190.	
Provisional Notes	NOT MENTIONED IN: - Buck, Guide to women's literature, 1992. "Slav sons are keen to show their strength and worth. Why should Slav daughters not have the same desire? This is why I have decided to try to write something in my own mild language and I dare send into daylight one story from my collection and ask you to include it in your publication. [letter from Turnograjska to Anton Janežič, the editor of <i>Slovenska bčela</i> , the magazine in which Turnograjska published her first texts] Info Katja Mihurko Poniž Svdfeb10 Gave birth to a stillborn. tbjun14	

Marital status	Married
Children	YES
Social class	Upper class
Education	Educated at home
Religion / ideology	Catholic

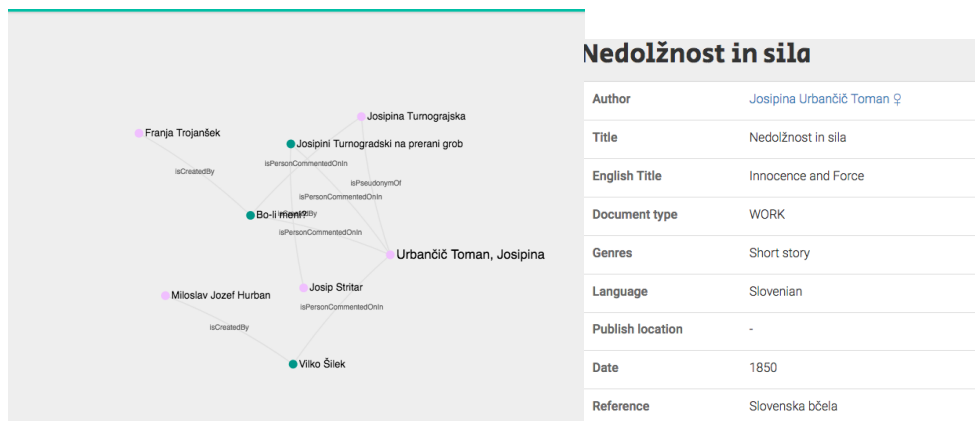
<http://resources.huygens.knaw.nl/womenwriters/vre/persons/c9b9ec30-2476-4e3c-ab7e-f9359481bdfe/basic-info>

In 1850 she was engaged to Lovro Toman, a poet that would later become a successful lawyer and influential politician. Toman studied law in Graz and during their engagement the two maintained an extensive correspondence. More than a thousand letters survive, some up to twenty-five pages long. The letters are of interest not only because they depict the mutual relationship and feelings of the two separated lovers but also because they give an important insight into everyday life in the mid 19th century in the Slovene Lands. In 1853 they were married and due to Toman's work moved permanently to Graz. Josipina died there a year later after a combination of complications at childbirth and measles. She was only 21. https://en.wikipedia.org/wiki/Josipina_Turnograjska

Work

Josipina had extended knowledge of Slovene and European literature and greatly admired France Prešeren's poetry (she copied his style in her writing) and German Romantic writers, as well as popular adventure novels of the time. There is an emphasis in her writings on the role of women as writers as well as in national awakening. Her work was appreciated in other areas of the Slav-speaking world (Russia and the Czech Lands), mainly because she wrote in a Slavic language. In the period following the fall of the absolutist Metternich regime, strict censorship was loosened and cultural activities with a stronger Slovene and Slavic note started to blossom. Josipina's work was marked by the ideas of Romantic Nationalism, which in the Slovene Lands was connected with Slav mutualism and Panslavism.

In her brief creative life, Josipina Turnograjska wrote around thirty stories, the first when she was only seventeen. She picked her material from the history of Slovenes and other Slavic peoples, as well as from popular legends. She gave great emphasis to poetical descriptions of nature. Five of her stories were published in the literary magazines Slovenska Čbela ("The Slovene Bee", 1851) edited by Anton Janežič, three in Zora ("Dawn") and one in the almanac Vodnikov spomenik ("Vodnik's Monument", 1852–1853). Around twenty texts remained unpublished at the time of her death. One of her best-known works is the tale of Veronika of Desenice, a tragic heroine from the Renaissance period that was killed due to her involvement in a love affair at the court of the Counts of Celje. In the story, entitled Nedolžnost in sila (Innocence and Force), she developed the motif of Veronika as a Slavic heroine and Slavicized the names of Hermann II of Celje and his son Frederick to Jerman and Miroslav. Other important stories include Izdajstvo in sprava (Betrayal and Reconciliation), about the Albanian hero Kastriot Skanderbeg, Povest o Bolgarskem knezu Borisu (The Tale of Bulgarian Duke Boris) about the conversion of the Bulgarians to Christianity, and the story Slavljanski mučenik (A Slavic Martyr) about the Slovak political hero Vilko Šulek executed by the Hungarians. In Svatoboj puščavnik (Svatoboj the Hermit), she wrote about a defeated leader that went into the desert where, in simple surroundings, he recognized the importance of life. She wrote two poems: Zmiraj krasna je narava (Always Beautiful Is Nature) and Donava (The Danube).
From: https://en.wikipedia.org/wiki/Josipina_Turnograjska



Josipina was also a composer. We do not know many of her compositions. Her material shows that she was a very good pianist. She composed piano compositions and songs for Slovene lyrics. She was very educated in piano composition technique and mainly oriented in classical style. Josipina's first composition was written for Toman's song *Tri rožice* (Three flowers). They followed polka *Zoridanka*, piano composition *Spominčice* and *Zdravlica*.

From: Mira Delavec: *Moč vesti. Josipina Turnograjska, prva slovenska pesnica, pisateljica in skladateljica*. Brežice: Primus, 2009, p. 372

Tri rožice (Three flowers)

The song is about a mother who knits a wreath of flowers. Her little son brings the flowers to her. The mother explains to him the names of the flowers: a red poppy symbolizes the love for one's home; white bindweed symbolizes purity and kindness, the blue cornflower – the loyalty to Slovenia. The mother tells her son that he should love these flowers, which grow and fall with the corn and that as a Slovenian son he should be loyal to his home country. The son is touched by her words. The flowers will wither but in him the love for his country is awoken.

Zdravlica (A Toast)

The song sings about the magical powers of (Slovenian) wine, which can wipe away the hypocrisy and envy from the heart and awakes love in the heart of the beloved girl.

Rožmanova Lenčica

Rožmanova Lenčica features a female heroine from the 15th century that went to fight against the Turks in place of her murdered father and returned to marry her lover on Bled Island.

17th November 2017 – ZRC SAZU, Mala dvorana (Little hall, 2nd floor)

WORKSHOP: WORKING IN THE TOOL

Each of the participants will be asked to create or edit, during this day, at least 25 records – on the three levels: author, document, reception. There will be plenty of room to discuss and (hopefully) solve problems. The two sessions will be directed by Beatrijs Vanacker and Suzan van Dijk.

9.00 – 11.00 Hands-on session I: creating authors and documents

Brief introduction, distribution of the Instructions, records to be made which are directly related to your and our common research issues.

11.00 – 11.30 Coffee / tea break

11.30 – 13.30

Presenting each other the results, and explaining the relevance for your research

13.30 – 14.30 Lunch

14.30 – 16.00 Hands-on session II: creating reception documents

16.00 – 16.15 Coffee / tea break

16.15 – 18.00

- 1. Technical and development issues** such as use of the CLARIN-NL [COBWWWB](#) code for connections between NEWW VRE and other projects (such as Knjiženstvo, RECIRC, Robinsonades, etc.); contacts with other DARIAH WGs, Creative industry, etc.). But also: technical problems experienced when working in the NEWW VRE.
- 2. Presenting each other the results, and explaining the relevance for your research.**

À MON SEUL DÉsir: ARTISTS' BOOK

Concept and realization: Vanja Merviĉ

Editor: Aleš Vaupotiĉ. Print: Geo & graf. Copies: 50.

Published by the University of Nova Gorica, 2016.

3-D visualization: Narvika Bovcon, Aleš Vaupotiĉ

3-D print and silver casting: Zlatarstvo Moĉnik, Ljubljana

. Special thanks to Matic Moĉnik.

<<http://resources.huygens.knaw.nl/womenwriters>>; cons. 1 August 2016

The artists' book and 3-D information visualisations have been realized within the framework of the international collaborative research project “Travelling Texts 1790 – 1914: The Transnational Reception of Women’s Writing at the Fringes of Europe.” The project was financially supported by the HERA Joint Research Programme (www.heranet.info), co-funded by AHRC, AKA, BMBF via PT-DLR, DASTI, ETAG, FCT, FNR, FNRS, FWF, FWO, HAZU, IRC, LMT, MHEST, NWO, NCN, RANNÍS, RCN, VR and The European Community FP7 2007.



A quotation from *Middlemarch* by George Eliot as jewelry.