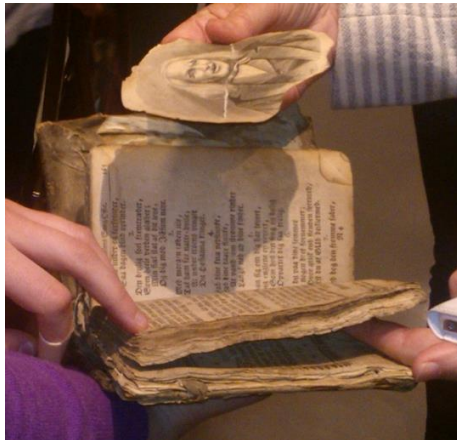




International Conference

Cultural Encounters through Reading and Writing:

New Approaches to the History of Literary Culture



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Panel 1: Reflections on Reception
**(Project “Swedish Women Writers on Export”,
University of Gothenburg)**

Birgitta Johansson Lindh (University of Gothenburg)

**Interpretative Contexts and Evaluation of Impact: The
Reception of the Swedish Playwright Anne Charlotte Leffler in
the Battle over Moral and Social Conflicts in Late 19th Century**

The interpretative context of the transnational reception of an individual writer’s work can be delimited in many ways, and the impact will appear according to the limitations chosen by the researcher. The reception of foreign literary work and authorships are often interpreted and discussed within national borders and within the frames of literary circuits, institutions or fields. Impact is often measured according to numbers of translations and editions, reviews in prominent journals, lectures and books on a work or an authorship. Such studies give only one side of impact.

In my paper I will address the issue of evaluation of impact by taking the departure in the reception of the Swedish playwright and author of prose-fiction Anne Charlotte Leffler (1849-1892) in England, France and Germany 1880-1925. I will show that although just a small part of her literature was disseminated in this geographical area and probably didn’t reach too many readers, her authorship still had an impact. In so doing I will deal with the conflation of biography and authorship and Leffler’s network of radical intellectual men and women.

The reception material produces a picture of Leffler that fluctuates between that of a radical avant-garde dramatist and an emancipated intellectual woman on the one hand, and a

liberal but not very provocative writer of prose fiction on the other. By using ideas and concepts from the sociocultural field of new social movement theory, I will propose that the conflicts over social and moral values in society at the turn of the century are important as a context for understanding this fluctuation. Furthermore I will suggest that parts of Leffler's authorship helped producing knowledge within the European radical movement of the late 19th century. Finally I will discuss the importance of finding ways to evaluate impact of radical literature and other cultural artefacts, which take into consideration that they are created, distributed or used with the intention to interfere in social conflicts.

Åsa Arping (University of Gothenburg)

**Repetitious Reception – Rewriting, Recycling and Remediation
in the American Reviews of *Hertha* (1856) by Swedish Novelist
Fredrika Bremer**

Reviewing is commonly considered an important early phase in literary canon formation. In research reviews are usually analysed within a national context, with both domestic and translated authorships as part of the same (national) literary market and history. For the most part scholars focus on the reception of individual authors, the careers of individual critics or sometimes on certain editorials. Less common are comparative studies on the reception of specific authorships in different countries. Such studies would probably show that the dissemination of literature includes not only writers and their works, but also certain critical utterances, which can prove surprisingly sustainable through the process of canonization. Recurring patterns, topoi and “biographemes” reveal that reviewing is an activity characterized by rewriting, recycling and remediation.

This perspective is not least valid in 19th century printing publicity, in which the critic, to a dominant degree male, was often anonymous, not striving to distinguish him/herself as an individual, unique pen, but rather promoting a common, “objective” editorial voice. The cultural journalists often had training in classical and/or modern languages, and were active in multilingual milieus with substantial knowledge of foreign literature and culture. The ambitions to mediate cultural news “from abroad” were high, whereas the urge to present these in creative and innovative ways was not as apparent.

In my paper I will address the to-date rather unproblematic relationship between the literary review and earlier reviews on the same topic, in a discussion about “repetitions” and cultural adaptations in the process of literary reception. My point of departure will be the American reviews in daily and periodical press of Swedish novelist Fredrika Bremer’s emancipatory work *Hertha*, published almost simultaneously in Sweden, England, US, France and Germany in the summer and autumn of 1856. With special focus on gender, nation and gender politics, I will discuss how characterizations and judgements spread, adapt and reoccur across national, linguistic and temporal borders, and what challenges these mechanisms evoke for literary historians. I will also problematize the relationship between reviews and other types of texts, like ads, news items, introductions and different hybrids, in a time and context where the literary review was not yet a fixed journalistic form.

Gunilla Hermansson (University of Gothenburg)
Superficial Reception and the Making of Literary History

The study of the transnational reception of literature during the 19th century must critically address (at least) two fundamental problems. The first is, naturally, how to define and understand

reception and the impact of a literary work. The second concerns the fact that the conceptual frameworks with which researchers today engage are in many respects themselves launched, theorized, and negotiated during the period that we are studying (the long 19th century): Goethe's remark on "world literature" still haunts contemporary discussion of comparative literature, the Jena-romantic's theories are part of the heritage of translation studies, and the perspective of literature as a transnational phenomenon can hardly avoid discussing and problematizing the parallel impulses towards national and international understanding of literature, culture and history during the 19th century.

This paper aims to address a few aspects of this wider and complex problem by focusing specifically on "superficial" reception such as a comment on an author and her works in the context of literary surveys and introductions – in periodicals, travelogues and encyclopaedias – and how these kinds of reception texts tie in with the rise of the writing of literary history of national but also of foreign literatures during the century. A central question is: What did it mean to have knowledge of small literatures in other parts of Europe and America – even rudimentary knowledge? What did the relation between criticism as commodity, *Bildung*, and symbolic capital look like? The discussion will be anchored in the concrete case of a Swedish poet, Julia Nyberg (1785-1854). Her international reputation was constructed through a recycling of "superficial" reception texts, but in the context of the rise of literary history as a genre these small introductions nevertheless seem to have been paramount for the few translations of her work that actually was published during the 19th century.

Panel 2: Contextualising Authorship and Reception

Anne Birgitte Rønning (University of Oslo)

Contextualising a “Hors Canon” Female Authorship: the Case of Dagny Juel Przybyzewska

The literary legacy of the Norwegian Dagny Juel Przybyzewska (1867–1901) is poor in pages and print, but rich as source for reflections on women’s position in literary history and how to work with “minor” female authorships. Przybyzewska’s fame as a myth and a muse for male authors in a larger European bohemian culture used to overshadow her position as a writer in her own right. The last decades, however, modern feminist studies, although often primarily concerned with her biography, have successfully pointed out her works and discussed her creativity. I have myself made a humble contribution to this, by an analysis of one of her poems, unfolding its quality and subversive power. Still to be investigated further are textual and intertextual patterns in Przybyzewska’s works, and the larger literary and cultural contexts in which they play out. One such context is decadence, and I am for the moment writing an article for an anthology on Nordic decadence, edited among other by Viola Parente-Capkova. The focus of this article is close reading of a few prose works and a discussion of the contribution of the concept of decadence to our understanding of her work.

In a new study, to be set out in January, I will use digital methodologies to contextualise Przybyzewska’s work within her Norwegian channel of publication. Both one of her dramas and her prose poems were published in *Samtiden*, a journal established in 1890 with the aim of being the meeting point of modern (international) culture in Norway. The journal which

contains a mixture of literature, popular science articles and debate, is now digitized, and I will explore text mining tools to analyse the two first decades with regard to discursive patterns and conflicts.

I will in my paper present and discuss the two ways of contextualising – one by close reading in the light of a well-defined concept, the other by distant reading the larger context of publication. How can these means contribute to a better understanding of Przybyzsewska's work and her place in literary history? What is lost and what is gained by the two proceedings?

Olga Campbell-Thomson (University of Glasgow)

**“Fellow-Travellers” and the Production of Literary Knowledge:
Re-admittance of Selma Lagerlöf into Russian Soviet
Readership**

This paper presents the case study of Selma Lagerlöf's literary presence in Russia in the twentieth century. Popularity of her writings, which can be judged by the number of translations and critical reviews that appeared in Russia up until 1917, and the subsequent disappearance of her name and work from the Russian literary scene for almost forty years, may suggest that Lagerlöf fell into ideological disfavour with the new Soviet order following the October Revolution of 1917. Yet, re-admittance of Lagerlöf into Russian Soviet readership in the mid-1950s was favourably received by the ideological censorship, as the praise of Lagerlöf was mainly based on credentials dating back to 1911, the writer's speech at an international conference of women's suffrage organizations in Stockholm.

The focus is on the process of literary knowledge production in the historical and ideological context of the Soviet state and, specifically, on the positioning of the so-called “fellow-travellers” in this process. The term “fellow-travellers” was coined in official public discourse in the 1920s in the Soviet

Union to refer to those writers who were viewed as non-opposition to the new order, but who did not formally declare their allegiance to the party doctrine. The argument made is that the re-introduction of Lagerlöf's name and work into Russian Soviet culture in the 1950s is the legacy of the survived "fellow-travellers", who remained loyal to the idea of artistic creation as following its own vision of the truth, and who reasserted this idea within the ideological constraints of their structural environment. It is also argued that Lagerlöf herself was admitted to the Soviet literary public consumption as a "fellow-traveller".

Foucault's theorising on knowledge production as a constant interplay of constraint, choice and action is utilised here to examine the relationship between state ideology, knowledge and power relations, with a specific focus on: What type of knowledge was used in constructing the image of Selma Lagerlöf in the Soviet Union and why? Who were the owners of the knowledge? How the interplay of structure and agency can be revealed and revealing of the power relations within the constraints of the Soviet literary culture?

Keynote 1: Amelia Sanz
*Travelling Texts and Beyond: Unmasking
Women Writers' Data*

Since the year 2000 the research initiative and network *New approaches to European Women's Writing before 1900* (NEWW, directed by Suzan van Dijk) has come a long way. During this time three major digital developments have deeply transformed the very conditions of our intellectual lives, with important milestones that can be located in 2004: massive digitisations,

broad visualisations and social network development. As a consequence researchers on women writers can now rely on new tools to work beyond the canon, beyond the nation and beyond print culture, ‘unmasking’ women writers in the process. This lecture sets out to consider the next digital steps forward; it will discuss the challenges that data sets have to address in order to define our own horizon 2020 by reviewing some of the contributions made by the different projects linked to NEWW: the European COST Action *Women Writers in History: Toward a New Understanding of European Literary Culture* (2009-2013), *Connections Between Women and Writings Within European Borders* (COBWWWEB, 2013-2014) and *Travelling Texts, 1790-1914: The Transnational Circulation of Women’s Writing at the Fringes of Europe* (TTT, 2013-2016).

Panel 3: Esoteric Women in Literary Fields

Tiina Mahlamäki (University of Turku)
Kersti Bergroth, Anthroposophy, and Art

Writer and anthroposophist Kersti Bergroth (1886–1975) was a productive and versatile author who wrote novels in both Finnish and Swedish; she also wrote plays, essays, causeries, fairytales, youth novels, novels of light entertainment, travel books, aphorisms, film scripts, poems, and memoirs, using various pseudonyms for different genres. She travelled from genre to genre, from language to language, from one author’s name to another, and also from country to country within Europe; she e.g. lived almost two decades in Rome.

Kersti Bergroth started her career in early 1910’s and during the same decade she experienced what she termed an ‘awakening’, a realization and sudden understanding of the

existence of a spiritual world. This awakening transformed her world view from atheist to spiritual seeker, follower of Rudolf Steiner. This transformation can also be seen in her literal works, both in her “serious” novels and in her youth stories written to young girls. She expressed the esoteric ideas of Anthroposophy within her works, “but always veiled, covered, deceptive”, as she stated.

Jasmine Westerlund (University of Turku)
Olly Donner – Travelling the Routes of Esotericism

Olly Donner (néé Sinebrychoff, 1881–1956) was a writer, an anthroposophist and a traveller. She was born in the Grand Duchy of Finland, her family originated in Russia and she spent most of her life living in hotels all over the Europe. In the 1910s, Olly Donner and her husband Uno Donner became interested in anthroposophy and followed Rudolf Steiner at his lectures in German, Switzerland and other countries. Olly Donner also wrote dozens of novels, fairy tales and plays with esoteric motives both in Swedish and French.

I am interested in Olly Donner’s way of life and the Europe she lived in – the continent was open and people and ideas moved quickly from one country to another. It was also easy for Donner to absorb esoteric ideas, because she mastered five languages; Swedish, English, Russian, French and German. Esotericism, travelling and writing intertwine in her life in an exceptional way.

Panel 4: Reaching Audience

Eighteenth-century British Fiction by Women and the Spanish Female Audience

Begoña Lasa Alvarez (Universidade da Coruña)

During the last decade of the eighteenth century and the first half of the nineteenth century Spanish women experienced significant changes with the presence of a new dynasty in the throne, the Bourbons, and Spain's opening-up to new ideas, especially from France. The influence of France in Spanish women can be attested in superficial aspects, such as fashion or customs, but also in the awareness of their important role in the improvement of society. Breaking with past assumptions, women increased their participation in society and even became the centre of it. In addition, one of the most important aims of the Spanish enlightened was education. Spanish *ilustrados* and *ilustradas* believed that education was instrumental for the development of their country and they were more and more persuaded that women should be involved. In light of these new sociological and historical circumstances, it is therefore not surprising that women became ever more interested in literature, both as readers and as writers.

By means of transnational studies, together with cultural studies, and particularly the canon, book history and the press, this paper tries to attest women's reading practices in Spain and provide relevant data with which sustain my primary contention in it, that in this period Spanish women were acquainted and enjoyed translations of fictional texts by British women writers, along with those of their male counterparts. The aspects covered in this analysis include: prologues, prefaces and dedications, in which women's instruction and profit was

mentioned; subscription lists, in which a growing number of women chose to print their names; ex-libris and signatures, which demonstrate the presence of more and more women as book owners and collectors. Finally, the examination of the press of the time, in which advertisements and reviews were an indispensable section, will serve to confirm that Spanish society had assumed women's reading role as a familiar situation, and the subsequent financial consequences for the flourishing printing industry in Spain, in that some of these texts were addressed predominantly to a female audience. Also in these journals and magazines the appeal to those emotions such as empathy and tenderness, particularly associated with female readers, were ubiquitous: shedding tears constituted a relevant marketing strategy for the sale of these fictional texts.

Gareth Wood (University College London)

**The Ones That Got Away: the Unfulfilled Promises of Pardo
Bazán's Biblioteca de la Mujer**

In the early 1890s Emilia Pardo Bazán took on two formidable publishing challenges. The first was the single-authored monthly journal *Nuevo Teatro Crítico* she wrote and produced at her own expense for three years. The second was the awakening of the feminist consciousness of her fellow Spaniards through the *Biblioteca de la Mujer* which was to occupy her at intervals for the next two decades. This paper aims to examine the broad shape of that latter project, in particular by examining the texts Pardo Bazán advertised as forthcoming in the series but which never ultimately appeared. What do these texts – which included a translation of *Adam Bede* by George Eliot or the memoirs of Madame de Staël – tell us about the contours of a feminist library that never quite caught the public imagination in the way that its editor hoped? In what ways would they have contributed to the project? What traces of them can be found in

the rest of Pardo Bazán's oeuvre that would help us towards tentative conclusions?

This paper will be based on archival work undertaken at the Casa-museo Pardo Bazán in A Coruña in April 2016 and will be an opportunity to share the first fruits of that research with fellow scholars with an interest in gender studies, the history of the book, and the growth of feminist culture in Europe.

Panel 5: Reading and the Gendered Self

This panel suggests three different approaches to three different historical contexts to explore the ways in which gendered cut across the emergence of modern reading practices and uses of the book and print culture more broadly, as a key terrain for the making of the female self in Spain from the eighteenth up to the nineteenth century. Through diverse and wide ranging sources, these three papers deal with the historical construction of the female reader as a real and imagined acting subject.

Mónica Bolufer and Carolina Blutrach (Universitat de València)

Gendered Uses of the Book: An Aristocratic Couple in the Eighteenth Century

This paper looks at the gendered uses of books (reading, buying, collecting) through and analysis of the libraries of an cosmopolitan aristocratic married couple in the eighteenth century. Our aim is threefold: to inquire into the meaning of book possession and reading as practices constitutive of social and personal identity (marked by gender and rank); to compare and eventually contrast the moral, literary and commercial category of what were seen, presented and marketed as "books for women" with actual woman's reading practices; to go

beyond individual ownership by investigating the role of women in shaping, managing and preserving (men's) libraries understood as family possessions with high symbolic value.

Juan Gomis (Universidad Católica de Valencia)

Popular Print and Its Publics from a Gender Perspective (Spain, 18th Century)

This paper focuses on the uses of popular print in eighteenth-century Spain from a gender perspective. I aim to analyze not only the texts, but also their authorship, distribution and reading in order to know if we can distinguish different practices and representations attributed to men and women. Given the important role played by the uses of the book in the building of gendered identities, in a broader context of cultural transformations, I try to know if a similar trend can be found in the uses of *pliegos de cordel* (chapbooks, broadside ballads and the like).

Mónica Burguera (UNED)

Imagining the Female Reader: Liberalism, Romanticism and the Woman as Audience in Nineteenth-century Spain

This paper will explore the ways in which both the real and imagined uses of reading were gendered in Liberal Romantic Spain by examining different individual and collective forms of thinking about femininity in the emerging public sphere throughout the first half of the nineteenth century. I will look at the contradictions involved in conceiving of women as part of a public sphere exclusively meant for men, while incorporating them into an increasingly dynamic and plural reading market as respectable and profitable audiences.

Keynote 2: Andrew Ginger

Real Connections: Violence and Borderlines

This paper explores the notion of “commonality” as expressed in aspects of nineteenth-century visual culture. Attempts to integrate non-canonical and/or peripheral culture into a bigger picture habitually lead to comparisons drawn around similarities and differences, and specifically to the question of what it is for one or more things to have something “in common”. Scholarly efforts to revive interest in this latter issue have frequently involved a revisiting of discarded, historic approaches to similarity. At the same time, any strong insistence on commonalities often provokes suspicions that some form of violent domination is involved. For example, distinct things may be being conflated in such a way as to erase their particular identities, or one thing may be being imposed as a model for others. These hazards are often associated with various kinds of imperialism, a violent overriding of borderlines.

In this paper, I will explore some nineteenth-century visions of commonality where violence and/or domination - inflicted or endured - are explicitly invoked as a means to overcome borderlines. I will seek to set out how this may have been experienced as a liberation from authoritative forms of subjecthood, as a kind of love across peoples, and as a resistance to confinement in particular times and places. Such experiences are to be found less through interpretation of the objects’ often elusive meaning (hermeneutics) than through appreciation of the effects of the artwork. In sketching out viewpoints of this sort, I aim to convey how unsettling, and even disturbing, the sensibilities involved could sometimes be, without in so doing simply dismissing their claims.

Panel 6: Matilde Serao and Her Many Audiences

Kate Mitchell (University of Strathclyde)

Evenings Out: Women Journalists as Spectators of Opera and Theatre Performances in Late Nineteenth-Century Italy

The emergence *en masse* of middle-class women writers in the 1870s and 1880s in Italy saw a proliferation of their contributions in theatre reviews, commentaries and columns in newspapers and women's journals on theatre and fashion which were circulating in the printed media as never before. In this paper, I consider a selection of texts by Matilde Serao, to argue that a lexicon of cultural criticism by and for women, about female performing artists, fostered an epistemophilic gaze, one that was curious and wanted to know, and which interpellated readers as critical consumers during a period in which literacy levels were on the rise, and in which advancements were taking place in favour of better access to education for women and improvements in the workplace. I take a materialist and feminist psychoanalytic approach to the notion of spectatorship, which stems from my view that spectators, far from being passive recipients of the theatre and opera productions they experience, are productive, critical consumers of a given geo-political and historical context. My argument is that the modes of listening to, and watching, female artists performing live from the 1830s onwards prompted an unprecedented engagement on behalf of female spectators. I also argue that the gendered nature of diverse audiences in late nineteenth-century Italy should not be overlooked.

Gabriella Romani (Seton Hall University)

Matilde Serao and her Readership: the Shaping of a National Audience in Nineteenth-century Italy

In a country, Italy, where still today intellectuals and cultural operators complain incessantly about the lack of a substantial public of readers, the nineteenth century marks the beginning of a national debate on readership that seems to have never been resolved. Beginning in the middle of the nineteenth century, Italian intellectuals lamented the gap existing between writers and readers when it came to what was supposed to be a shared sentiment of cultural experience. Italian writers wrote novels, but Italian readers were not reading them. It was not that Italian readers did not read, but tended to purchase more foreign novels (both in the original language and in translation) than those written by Italian authors. And, yet, a few writers did enjoy a wide readership, among whom Matilde Serao, who, working as a journalist and a novelist, conceived a narrative style and strategy that met with a certain degree of popularity, especially among female readers.

With this paper, I intend to explore the significance of Serao's narrative choices in the context of the general national discussion in nineteenth-century Italy on the gap between production and consumption of the novel, and to discuss the formation of a new public of readers in late nineteenth-century Italy-the beginning of what was then to constitute a mass readership, both coveted and disparaged by intellectuals yesterday as well as today.

Ursula Fanning (University College Dublin)

Re-reading Matilde Serao

This paper will look at critical readings of Matilde Serao's writing in her own time, and across national borders. Reception of her work in Italy, France and America will be discussed. A 'received reading' of Serao was established (in no small degree thanks to the reflections of Henry James) and this reading, in turn, elevated some of her writings above others, privileging what were seen as her 'realist' works (specifically *Il ventre di Napoli* and 'La virtù di Checchina' of 1884, and *Il paese di Cuccagna* of 1891). Such readings effectively forced Serao's work into an ill-fitting mode. More recently, critics have reinterpreted these works, underlining the non-realist aspects of these quasi-canonical texts and linking them to Serao's other, less-acclaimed but, it transpires, equally interesting gothic fictions. The productive nature of these re-readings is underlined here, alongside the need to identify the critical blind spots occasioned by prevailing literary fashions.

Panel 7: Circulating the Self

Magdalena Ożarska (Jan Kochanowski University)

The Fake Girlhood Diary of a Historical Figure: Klementyna Tańska-Hoffmanowa's *Journal of Countess Françoise Krasieńska* (1825) and Its Reception in Europe

This paper discusses a somewhat forgotten diary-style novel by the first Polish woman writer and educator to make a living from creative writing, Klementyna Tańska-Hoffmanowa (1798-1845). One of her early works, designed for adolescent readers (first serialised in *Rozrywki* [*Amusements*], a youth magazine which she had started but a year earlier), was *The Journal of Countess Françoise Krasieńska* (1825). Françoise (*Polish*: Franciszka) Krasieńska was a historical character: born into a Polish

aristocratic family of the Corvin-Krasińskis in 1742, she set her mind on rising above the social station originally allocated to her. At the age of fifteen, she met Royal Prince Karl Christian Joseph of Saxony. They were secretly married on March 25, 1760. This morganatic marriage spelled years of solitude, financial straits and emotional imbalance for Françoise. The spouses were not to be reunited until over a decade after the wedding. The long separation was largely due to the character of the Prince, who had hoped to become King of Poland, which however never materialised. They had only one daughter, Princess Maria Christina of Saxony, who in due course became the grandmother of Victor Emanuel II, the first king of united Italy.

Hoffmanowa's novel, begun as a project aimed to educate young girls in modesty and other traditional feminine virtues, soon became a tour-de-force of fake diarising, the first ever psychologically complex presentation of the workings of a young girl's mind in Polish literature. The diary was rendered so convincingly that it was for decades taken as a transcript of a real journal by the ancestress of the Italian ruling dynasty: hence its several translations into Western languages. Yet now it is quite clear that the novelist produced her manuscript on the basis of genuine correspondence of Françoise Krasińska, to which she had unrestricted access, and historical newspaper accounts, but not a journal as it had never existed. In my paper, I intend to discuss the *Journal's* reception in European countries, as well as focus on the ways in which this autobiographical forgery is enacted on a number of levels.

Kirsi Tuohela (University of Turku)

Confessing for the Self, Writing for the Archive. Fredrika Lindqvist (1786-1841) in the Nordic Literary Culture of the Early Nineteenth Century

Fredrika Lovisa Lindqvist (1786-1841) published only one book during her life time: *Dikter i prosa* (1838) [Poems in prose form]. A year after her death another collection of her texts was made available for the public: *Tankar i åtskilliga ämnen* (1842) [Thoughts in various themes]. Before becoming a published author in the age of 52 Fredrika Lindqvist had been a productive letter writer and written also an autobiography that remained as a manuscript in a library collection until 1980s when it was published as a booklet by the owning institution, the Åbo Akademi University Library. This autobiography is in the focus of my paper. The autobiography is titled *Anteckningar ur min inre och yttre lefnad* [Notes on my inner and outer life], and it seem to have been written in 1830s in Stockholm where Lindqvist lived in those days. It can be read as a confession but also as a personal history written both to oneself and to the important others, to the next generation of the family - or even more remote readers of the future.

In my paper I argue that the autobiography was written in order clarify to oneself the choices of the life, but it was also produced for the memory and remembrance. It was both a confession and a piece of memory that the writer did not want to vanish. Luckily it was kept, stored, and archived. In my paper I introduce this autobiography in the context of the Nordic literary culture where enlighten people like Lindqvist family were familiar with Jean-Jacques Rousseau (1712-1778), and not only his *Émile* (1762) but also *The Confessions* (1764-6). In this context the rational mind was valued but also education and personal development, “documents of heart” and confession of inner life were discussed and in fashion. One of my questions is what happened when the rational thinking was made by a woman and when confessions of the heart were written by a female writer.

Nadezhda Alexandrova (Sofia University “St. Kliment Ohridski”)
**Bulgarian Women Writers of Love Letters during the Ottoman
Period of the 19th Century**

By looking for the first time in recently discovered correspondence of some of the first Bulgarian women writers from the Ottoman 19th c. in my paper I suggest that despite the fact that women were usually confined to private realms of writing of letters, sometimes through their epistolary networking they actually transgressed the perimeter of “Litterature domestique”, associated to them by the figure of Madame de Sevigne. The French writer was presented as a role model to the Bulgarian women writers by their male intellectual advisors and mentors. I claim that during a period of a very strong counter-modernist narrative against civilization and feminism and a general nationalist upheaval, Bulgarian women-of-letters were exercising their capacity to express individualism, to articulate their desire and initiate a love correspondence with their beloved.

In my paper I will deal with the intricate economy of emotions in the private correspondence of three Bulgarian women of letters – Irina Exarch, Elisaveta Karaminkova and Maria Burmova. I present their private correspondence also as a vehicle for their public significance. The letter collections reveal ambiguous power dynamics in couples where women gain stronger voice as a consequence their economic background and higher social status.

The love letters of these three writers can be regarded in view of the transgression of nationalistic imperatives that very often cut the wings of women writers’ own stylistic endeavors.

The legacy of Madame de Sevigne and of the Western love letter-manuals is quite visible in the correspondence and it opens up space for analysis of the capacity of reception of Western women writers' epistolary heritage into other literary and cultural contexts.

Keynote 3: Maggie McFadden
Reception, Genders and Borders Still:
Diversities of Texts Travelling

Creativity: It's All Recycled—as we take from wherever and whatever we see, hear, feel, read—and change and transfer and transmit.

What I will do is to look at some other examples of texts—from drama and film, music, dance, art, even food, technology, and social action—their travelling, how they are received variously, and how both genders and borders change things. This is a very personal journey, based on my own life and experience, so at times I'll be inserting my own "Shadow Narrative." The paper gives examples from drama, film and food, (Hella Wuolijoki's work in Hollywood and the international Slow Food organization), from music (the Silk Road Ensemble), from dance ("Slippage" and Queer Dance), from technology (the Dutch cap), from art (how the apple became the fruit of the knowledge of good and evil), and of course from letters (the making of commonplace books), travel, memoir, social action and history (Ray Strachey and Emma Goldman). You conferees and I are also travelling texts, so your own creative journeys are very much a part of this story, as you have presented your own work.

Panel 8: Networks

Eve-Marie Lampron (Université du Québec à Montréal)

From Reading, to Writing, to Meeting : the Influence of Political Opinions on National and Transnational Networks Amongst Women Authors in France and Italy (1789-1820)

During the last decades, literary scholars and historians have successfully highlighted the depth and extent of female literary networks in Europe, namely through the NEWW network's efforts. This scholarship seeks to define the numerous ways in which literary encounters amongst women took place. Whether by reading each other's works, corresponding with one another, or organizing in-person meetings, women writers formed networks on national and trans-national scales. The study of a large corpus of virtual (through books or correspondence) or face-to-face encounters opens up many avenues of investigation for scholars. In which conditions can women authors first initiate, and then broaden the literary relationship – from reading to meeting, from purely intellectual to personal, from acquaintances to friendships, amongst other examples – with fellow women writers?

Drawing on a corpus of twelve French and Italian women writers – including Germaine de Staël (1766-1827) and Diodata Saluzzo Roero (1774-1840 – and their 110 female correspondents, this paper, based on my doctoral dissertation, will highlight some pre-conditions that lead to favorable and harmonious encounters. First among these, common political opinions in an explosive European context generated by the

French Revolution have to be taken into account. This context tested certain literary relationships and strengthened others. Overall, this paper posits that the common goal of defending women's literary activities provides common grounds to these literary relationships, notwithstanding the challenges faced in creating such solidarities.

Dolores Romero López and José Luis Bueren Gómez-Acebo
(Universidad Complutense de Madrid)

Networking Women Translators in Spain (1868-1936) and Their Presence in *Mnemosyne* Digital Library

Studies of Spanish literature during the late 19th century and the first third of the 20th are evolving from research on canonical writers to the study of 'odd and forgotten' authors, themes and genres during what is now called *The Other Silver Age*. This research paper focuses on the work undertaken in the field of literary translation by the women writers of this period. After the 1868 revolution, there are a few timid attempts at mentalizing women on the necessity of scholarship to achieve the economic independence that will be the basis of their modern European mentality.

Based on the lack of critical studies published so far on gender and translation in Spain, this research firstly locates and lists the Spanish women translators and their translations. At a first stage these translators worked alone, in the solitude of their own rooms. During the first decades of the 20th century the new generation of women translators started to network by affiliation with the first women's associations, mainly the *Lyceum Club Femenino Español*, due to its international connections. Intellectuals and the general public could read the works of distinguished novelists, poets, playwrights and essay writers thanks to the translations carried out by these women translators. These women also showed their interest in the

writings of contemporary women by translating their works into Spanish or glossing foreign ideas about how the modern woman should be, think or behave.

In their translations, valuable progress towards the awakening of a different female identity, committed to their social and cultural environment, was revealed. In addition, throughout the Silver Age period women dignified their work as translators by developing it professionally. From this perspective, translation became a sort of *affidamento* (Cigarini, 2000), an ethical attitude which serves to consolidate their feminine values.

At the end, it will be presented the Collection “Mujeres traductoras en la Edad de Plata”, inside Mnemosyne. Mnemosyne is a Digital Library for Rare and Forgotten Literary Texts (1868-1936) whose purpose is to select, categorize and make visible in digital format literary texts that belong to a forgotten repertoire in order to allow the historical review of the period. The collection of Spanish Women translators pretends to be a field of international experimentation for the creation of interoperable semantic networks through which a large group of scholars could generate innovative research and theoretical reading models for literary texts.

Panel 9: Lives: Literature and History

Geraldine Lawless (Queen’s University Belfast)

Forgotten Lives, Forgotten Loves

In this paper, I look at two fictional works prompted in part by the life and loves of the Spanish Romantic poet, José de Espronceda (1808-1842): ‘Sor Aparición’ (1896), a short story by Emilia Pardo Bazán (1851-1921) and Teresa (1929-1941) a novel

by Rosa Chacel (1898-1994). Both works combine fact with fiction – the recovery of biographical fact with an attempt to elicit an empathetic understanding that can prevail even in the face of an overwhelming absence of such biographical facts. They are both concerned, in very different ways, with the traces of past lives; they confront the difficulties faced in attempts to understand the real women behind lines such as this: “Tú fuiste un tiempo cristalino río, | Manantial de purísima limpieza; [...] Y estanque, en fin, de aguas corrompidas, | Entre fétido fango detenidas!” (Espronceda, “Canto a Teresa”). Chacel and Pardo Bazán’s works are also associated with broader historical and biographical projects. Pardo Bazán published several ‘exemplary biographies’, to use Maryellen Bieder’s term (1998). Chacel’s *Teresa* was originally a response to a suggestion by José Ortega y Gasset for his biographical collection, *Vidas españolas e hispanoamericanas del siglo XIX*.

The paper will explore how Chacel and Pardo Bazán attempted to appropriate the past and how fiction serves as a means of overcoming distance and oblivion. It will consider their treatment of literary traditions and national literary heroes as whose premises, actions, and words impacted on others in a very real sense. In this account, the discarded lovers of the author of *El estudiante de Salamanca* (a version of the Don Juan story) are redeemed in a very different sense of the word.

Defne Çizakça (Koç University)

Old Photographs and Forgotten Letters: The Making of a Fictional Women’s Library in 19th Century Istanbul

In July 2015, I obtained a PhD in Creative Writing from the University of Glasgow with a novel about fin de siècle Istanbul, Constantinopolis. One of the central themes of this novel, tentatively titled *The Encyclopaedia of Istanbul*, is the fictional friendship between a Scottish suffragette and a Turkish woman.

Perihan inherits a library from her father who was a collector of manuscripts and the physician of the Ottoman Sultan. Rather than continuing in her father's footsteps and curating parchments from distant Ottoman cities, she desires to expand the collections by housing the writings of women from the East and West. To realize her goal Perihan contacts the Kensington Society in London, and requests their collaboration. Uncertain as to the existence of this progressive Oriental woman and her innovative project, the society decides to send a Scottish suffragette, Anna, to investigate the distant library; "And so it was that I began a trip to the Orient, dear reader, with a single suitcase in which I placed the pamphlets from the anti-slavery campaign, and our petition to the parliament for votes – materials for a library that would be the first to chart the history of the fairer sex."

This presentation will focus on the historical, and psychogeographic research that went into the creation of a fictional library. If a collaborative women's library had indeed been established in the Ottoman Empire – the cultural and historical "other" of Europe – what kind of books would it have contained? Which texts were commonly available to the Ottoman women of the 19th century? How much of this material was European, and how was it integrated within the classical Ottoman corpus? I will draw from my research into the manuscript culture of Istanbul, the close collaboration of libraries with calligraphers and mosques, as well as my conversations with the traditional second hand booksellers whose shops have lined the grand bazaar for centuries, with the hope of charting an alternative history of the Istanbulite reader and her/his transnational interests.

On the psychogeographic side, I will examine three buildings that have enabled me to imagine this library into being: an unidentified wooden house depicted in a black and white photograph, the current Women's Library and Information

Center Foundation located in Fener, and the Hekimpaşa Salih Efendi mansion in Beykoz.

Panel 10: Bestsellers and the Female Artist

Dr. Irene Rabinovich (Holon Institute of Technology)

Grace Aguilar - A Portrait of the Artist as a Jewish Moralist

The first half of nineteenth-century England witnessed the unprecedented appearance on the literary scene of several highly accomplished and talented Jewish female writers. Among these literati are Judith and Charlotte Montefiore, Marion Hartog, Anna Maria Goldsmid, the Moss sisters and others. The most prominent and influential of them is, however, Grace Aguilar (1816 - 1847), a descendent of Spanish and Portuguese Marranos. Aguilar became well known in England and America for her theological works, dealing with Jewish subjects, as well as for her poetry and fictional work about Jews and non-Jews. During her very short writing career, which ended abruptly at the age of thirty-one due to a terminal disease, Aguilar wrote numerous poems, short tales, several novels and an impressive body of theological tractates, most of which were published posthumously by her mother. Aguilar's major theological compositions include *The Spirit of Judaism* (1842), *The Women of Israel* (1845) – a best seller for almost fifty years and *The Jewish Faith* (1846). Her fictional works, mainly intended for the general English public, rather than for Jewish readership, include *Home Influence: A Tale for Mothers and Daughters* (1847), *The Mother's Recompense* (1851), *The Days of Bruce: a Story from Scottish History* (1852) and some others.

In spite of Aguilar's prominence in the 1840s and 1850s, for almost a century and a half her remarkably rich literary production has been consigned to almost absolute oblivion.

The goal of this presentation is to explore her deliberations on Jewish women's status within the mid-nineteenth century Jewish patriarchal society, on their place within the dominant English culture, and particularly to explicate her self-representation as a nineteenth-century Jewish-British female artist.

I will examine through Aguilar's short story – "The Authoress" (an autobiographical tale, written in disguise as a fictional story) – her domestic ideology and her reflections about the female artist's problematic situation in contemporary society. I will claim that as a woman living and creating within patriarchal society, a Jew, exposed to anti-Semitic and philo-Semitic pressures, and an artist, often criticized or censured by both Gentile and Jewish Victorian readerships and critics, Aguilar is thrice "the Other". It is this triple "Otherness", paired with Aguilar's firm determination to reshape Christian ideological and Jewish misogynist misconceptions about Jewish women and female artists, which make Aguilar's literary production extremely fascinating.

Ursula Stohler (University of Gothenburg)

**The Cinderella Topic in 19th-Century Bestsellers: A
Transcultural View on Schema and Innovation**

The Cinderella topic, which narrates the social advancement through marriage of a young woman unwilling to accept her given social position, is an essential element of folk tradition. In 19th century Europe it also appears frequently in bestsellers written by women. The cultural studies theorists Werner Faulstich and Ricarda Strobel defined bestsellers as literary works that combine schema and innovation: well-known

patterns and new elements that echo concerns or interests of the intended readership. The reception studies theorist Hannelore Link as well as the literary scholar Hans-Jürgen Neuschäfer point to the entertainment needs of the intended readers of popular literature, a genre often approached to bestsellers. These needs, they argue, include the confirmation of existing norms and were often articulated in unfamiliar, and therefore exciting, settings, such as different social classes or past or future times. Iurii Lotman defines the aesthetics of identity, which he contrasts to the aesthetics of opposition, as literary works that fulfil the expectations of the readers.

Taking 19th- and early-20th-century bestsellers that include variations of the Cinderella topic as a case study, this paper discusses to what extent these definitions of bestselling literature can be applied when we look at them from a transcultural perspective. It analyses specific features in the works by Charlotte Brontë (1816-1855), Charlotte Birch-Pfeiffer (1800-1868), Mary Braddon (1837-1915), E. Marlitt (1825-1887), Hedwig Courths-Mahler (1867-1950), and Daphne du Maurier (1907-1989). Most of these women authors were familiar with the works of their predecessors, yet each of them approached the Cinderella topic differently. What were the innovative elements in their bestselling works? Why did they appeal to the public? To what extent did they adopt contemporary social concerns of women? This paper suggests that commercially successful literary works by women were easily disqualified as mere entertainment goods when they addressed a specific topic, such as the Cinderella theme, that was transferred through different cultures and times: the introduction of innovative elements was neglected, while the presence of a known pattern was overrated. Labelling a woman author as prolific then was, it seems, a way of writing her out of the canon.