



Women Editors in Europe, 1710-1920
International Conference
<http://www.womeneditors.ugent.be/>
28-29 May 2019
Convention Center Het Pand
Ghent University, Belgium

Tuesday 28 May 2019

8:30-9:15	Registration & Coffee Room Vermeylen
9:15-9:30	Welcome Address Room Vermeylen Marianne Van Remoortel (Ghent University)
9:30-10:30	Keynote Session 1 Room Vermeylen Chair: Charlotte D'Eer (Ghent University) Fionnuala Dillane (University College Dublin), What Future Past? Periodical Studies, Cultural Memory Activism and Women Editors
10:30-11:00	Break Kloostergang
11:00-12:30	Panel Session 1: National Perspectives on Editorship Room Vermeylen Chair: Melanie Hacke (KU Leuven) Maria Alesina (Ghent University), Raising the Emancipatory Agenda in the

	<p>Russian Fashion Publication <i>Modnyi magazin</i> (1862-83) Edited by Sofia Rekhnevskaja-Mei</p> <p>Eve Annuk (Estonian Literary Museum, Centre of Excellence of Estonian Studies), Lilli Suburg's (1841-1923) Feminist Dream: Suburg as an Editor of Magazine <i>Linda</i></p> <p>Ramona Mihăilă (Dimitrie Cantemir Christian University, Bucharest), Late Nineteenth-Century Transnational Editorship Bridges: Adela Xenopol's Individual Periodicals</p> <hr/> <p>Panel Session 2: Fashion Periodicals Oude Infirmerie</p> <p>Chair: Christine Arkininstall (University of Auckland)</p> <p>Julie Birkholz and Marianne Van Remoortel (Ghent University), Mapping Reprinting Practices: <i>Der Bazar</i> and Affiliated Journals, 1860-1870</p> <p>Zsolt Mészáros (Petőfi Literary Museum Budapest), The Literary Salon and the Fashion Magazine at the End of the 19th Century: The <i>Hungarian Bazaar</i> and the Salon of the Wohl Sisters in Budapest</p> <p>Henriette Partzsch (University of Glasgow), Women Writers and Entrepreneurship in the Transnational Market of Spanish-language Publishing</p>
12:30-1:30	<p>Lunch + Add Your Editors Lab Kloostergang</p>
1:30-2:30	<p>Panel Session 3: Editorial Strategies and Commercial Success Room Vermeylen</p> <p>Chair: Eloise Forestier (Ghent University)</p> <p>Petra Bozsoki (University of Pécs), Editorial Strategies of Women Journal Editors in the Second Half of the 19th Century in Hungary</p> <p>Karen Williams (Independent Scholar), "My dear editress": Female editors of the Juvenile Christmas Annuals: Work, Play and Duty</p> <hr/> <p>Panel Session 4: Bridging the Gendered Spheres Oude Infirmerie</p> <p>Chair: Koenraad Claes (Ghent University)</p> <p>Joanne Shattock (University of Leicester), Mary Howitt and <i>Howitt's Journal</i></p> <p>Joanne Wilkes (University of Auckland), Christian Isobel Johnstone's Engagement with the Periodical Press in <i>Tait's Edinburgh Magazine</i></p>

2:30-3:00	Break + Add Your Editors Lab Kloostergang
3:00-4:30	<p>Panel Session 5: Feminist Periodicals I Room Vermeylen</p> <p>Chair: Marysa Demoor (Ghent University)</p> <p>Judit Acsády (Hungarian Academy of Sciences), <i>Advocating Peace and Social Justice in Wartime: Women Editors of the Feminist Press in Hungary During WWI</i></p> <p>Aisha Bazlamit (Lumière University Lyon 2), “Socialism and Sexualism”: Social Harmony according to Aline Valette</p> <p>Alicja Walczyna (University of Warsaw), Paulina Kuczalska-Reinschmit and Her Editorial Project at the Service of Women's Rights</p>
	<p>Panel Session 6: Modern Periodicals, Modernist Anthologies, and Avant-Garde Journals (1900-1930) Oude Infirmerie</p> <p>Chair: Birgit Van Puymbroeck (Ghent University)</p> <p>Christina Bezari (Ghent University), <i>Editorship and Modernity: The Portuguese Periodical <i>Sociedade Futura</i> (Lisbon, 1902-04)</i></p> <p>Leah Budke (Ghent University), <i>Collecting Identity: Edith Sitwell's Editorial Practice in the Annual Poetry Anthology <i>Wheels</i></i></p> <p>Gábor Dobó (Kassák Museum), <i>The Hidden History of Female Editors at Avant-Garde Journals: the Role of Jolán Simon in the Cultural Transfers Between Hungary and the International Art Scene in the 1910s and 1920s</i></p>
7:00	Conference Dinner Mémé Gusta, Burgstraat 19, Ghent

Wednesday 29 May 2019

8:30-9:00	Registration & Coffee Room Vermeylen
9:00-10:30	<p>Panel Session 7: Women's Editorial Strategies: Towards a Shared Identity Room Vermeylen</p> <p>Chair: Marjolein Goethals (Ghent University)</p>

	<p>Charlotte D'Eer (Ghent University), Emotions, Networks and the Transnational Press: Helmina von Chézy's <i>Französische Miscellen</i> (1803-1807)</p> <p>Zsuzsa Török (Hungarian Academy of Sciences), The Nation's Widow: A Case Study on the Editorship of the Hungarian Mrs. Vachott</p>
	<p>Panel Session 8: Feminist Periodicals II Oude Infirmerie</p> <p>Chair: Christina Bezari (Ghent University)</p> <p>Christine Arkinstall (University of Auckland), Spanish Female Editors (1851-1920): Driving Women's Rights and Sociopolitical Change</p> <p>Catherine Clay (Nottingham Trent University), A New Feminist Venture: Editorial Identities and Strategies in the Feminist Weekly, <i>Time and Tide</i></p> <p>Elena Castellano-Ortolá (University of Valencia), Suffragettes and Periodical Editing: A Collaborative Textual Search for Female-Centered Communities of Thought</p>
10:30-11:00	<p>Break + Add Your Editors Lab Kloostergang</p>
11:00-12:00	<p>Keynote Session 2 Room Vermeylen</p> <p>Chair: Maria Alesina (Ghent University)</p> <p>Jozefien Daelemans (Editor-in-Chief of <i>Charlie Magazine</i>)</p>
12:00-1:00	<p>Lunch + Add Your Editors Lab Kloostergang</p>
1:00-2:30	<p>Panel Session 9: Editing Strategies and Transnational Material in Three Fringe-European Cases (Norway, Finland, Slovenia) Room Vermeylen</p> <p>Chair: Henriette Partzsch (University of Glasgow)</p> <p>Marie Nedregotten Sørbo (Volda University College), With Inspiration from Abroad: Norwegian Pioneer Editor Birgithe Kühle</p> <p>Katja Mihurko Poniž (University of Nova Gorica) and Narvika Bovcon (University of Ljubljana), Marica Nadlišek Bartol and her Editorial Network of Women Writers around the First Slovenian Women's Newspaper <i>Slovenka</i></p> <p>Viola Parente-Čapková and Kati Launis (University of Turku), Fredrika Runeberg as a Pioneer of Journalism and a Mediator of Literature in</p>

	<p>Mid-Nineteenth Century Finland</p> <p>Panel Session 10: Women Editors and Transnational Socio-Politics Oude Infirmerie</p> <p>Chair: Joanne Wilkes (University of Auckland)</p> <p>Eloise Forestier (Ghent University), Politics, Emotions, and Periodical Editorship: Madame de Staël's Vision of the Public Sphere</p> <p>Deborah Logan (Western Kentucky University), Kamala Sathianadhan and the <i>Indian Ladies' Magazine</i>: From Raj to Swaraj</p> <p>Andrea Penso (Free University of Brussels), The Reception of English Novels in Elisabetta Caminer Turra's Journals (1773-97)</p>
2:30-3:00	<p>Break + Add Your Editors Lab Kloostergang</p>
3:00-4:00	<p>Panel Session 11: NEWW VRE and Women Editors Room Vermeylen</p> <p>Chair: Amélie Jaques (KU Leuven)</p> <p>Lola Alvarez (University Loyola-Andalucía) and Amelia Sanz (Complutense University of Madrid), Spanish Approaches of Leading Women in the Periodical Press (19th-20th Centuries)</p> <p>Suzan van Dijk (Huygens Institute for the History of the Netherlands), Editing, Mediating, Writing, etc. Women's Authorship in the Dutch 19th Century</p>
4:00-6:00	<p>Closing Remarks and Reception Room Vermeylen + Kloostergang</p>

Add your editors lab

As part of our project on European women editors, we have been building a database of female editors and their periodicals. Although we currently have about 1700 names in the database, it is still far from complete. We may have missed valuable sources that you are familiar with. We do not speak all the languages that women edited periodicals in.

That is why we would sincerely appreciate your input. During the lunch and coffee breaks, we will be organizing “Add your editors” labs where you can search our database and add your editors. Feel free to bring a list or do some online searching on the spot.

We are looking forward to hearing more about the women editing periodicals in your native language!

**Promoting emancipatory agenda in the early Russian fashion press:
The case of Sofia Mei's *Modnyi magazin* (1862-1883)**

Maria Alesina

This presentation discusses how Sofia Mei, the editor and publisher of the early Russian fashion periodical *Modnyi magazin* (1862-1883), turned her popular fashion magazine into a platform for popularizing the feminist approach to women's emancipation. I first briefly discuss the Russian woman question, the public debates that it provoked, and the feminist "response" to it. Then, I present *Modnyi magazin's* coverage of the woman question through analyzing its standpoint on four issues: the goal of women's liberation, issues of women's access to education, paid employment, and women's civic engagement. I argue that the magazine's agenda and standpoint clearly reflected the early Russian feminists' approach to women's emancipation. As a result, this presentation demonstrates that thanks to the editorial staff, the "conventional" women's magazine functioned as the print medium of the early Russian feminism in the decades when the audience for a specialized periodical press was not yet formed.

**Lilli Suburg's (1841-1923) feminist dream:
Suburg as an editor of magazine *Linda***

Eve Annuk

The paper deals with the editorial activity of Lilli Suburg (about Suburg see Annuk 2013) who was an Estonian writer, journalist, pedagogue and Estonian first feminist. Her writings, both literary production and journalistic articles focus on the women's and national issues. Her first short story "Liina" (1877, 2nd edition 1884, translation into Finnish 1892) belongs to the most important works of the early Estonian literature.

Suburg began to publish the first Estonian women's magazine *Linda* in 1887. However, the magazine was not traditional women's magazine devoted to housekeeping. Suburg's goal was to educate Estonian women through her magazine and this determined its nature as a feminist and enlightening.

As an editor, Suburg was in charge of the magazine and this determined its nature as a personal journalism. Suburg herself wrote many articles on different themes, e.g. about women's emancipation and feminism in Europe, about the need to respect old single women ("old maids") instead of despising them, about the meaning of marriage etc. Among contributors were also Suburg's stepdaughter Anna Wiegandt, some Estonian writers, like Elise Aun, and others.

Suburg was the main editor of *Linda* from 1887 until 1893 when she had to sell the magazine because of debts. In economic terms, the publication of the magazine *Linda* was not successful as Suburg lacked the necessary economic skills and the magazine had very few subscribers – around 300. The process of publication was also complicated by the censorship which set the limits to the content and slowed down the whole process. In addition, the magazine acquired the negative reputation as a feminist one and therefore many women did not dare to buy and read it.

References

Annuk, Eve 2013. "In Search of an Autobiographical Room of Her Own: First Estonian Feminist Lilli Suburg (1841-1923) as an Autobiographer". *Aspasia: The International Yearbook of Central, Eastern, and Southeastern European Women's and Gender History*, vol. 7, pp.1-18.

**Late nineteenth-century transnational editorship bridges:
Adela Xenopol's individual periodicals**

Ramona Mihăilă

The expansion of women's political culture after the War of Independence (1877-1888) laid the foundation of the greatest political organizations of women in Romanian history – through the creation of many committees and journals for women. Thus, most of the first Romanian women writers became known on the public stage as editors and journalists. In the pages of these journals, ran by women writers, the women of the elite were challenged to write their pertinent points of view concerning the necessity of women's emancipation and to configure new projects for a social reform in accordance with the Romanian realities of that period.

The present article intends to identify these individual periodicals as representations of women's space at the end of the nineteenth-century Romanian society and it focuses on one of the most prodigious women writers, Adela Xenopol (1861–1939), who set up the monthly journal *Dochia* (Iasi, 1896-1898), a real tribune for feminist debates and, at some point she used to write the most of the article for the journal. Later, she ran other three feminist journals: *Românca (The Romanian Woman)*, (Iasi, 1905-1906), a monthly journal that dedicated each issue to a feminine personality. It also covered a lot of taboo topics of those times: divorce, domestic violence, discriminatory laws against women, feminist concepts, women's rights to work, to vote and to be educated. Between 1912 and 1916, in Iasi, and then in Bucharest, she edited *Viitorul româncelor (The Future of Romanian Women)*, a monthly journal dedicated to women and written exclusively by women. In 1925, she founded The Society of Romanian Women Writers (Societatea Scriitoarelor Române), as an organization to encourage women to publish their works. The following year, she founded a journal of this society, *Revista scriitoarei (The Woman Writer's Journal)* and served as the editor-in-chief between 1926-1928.

**Mapping reprinting practices:
A network analysis of items sourced from *Der Bazar* and affiliated journals, 1860-1870**

Julie Birkholz and Marianne Van Remoortel

Fashion journals and women's magazines with a strong focus on fashion were increasingly accessible and affordable types of periodical publication in the second half of the nineteenth century. They included articles as well as patterns with instructions on the latest fashions, thus requiring highly knowledgeable editors keeping track of the most recent trends and fast turnaround of submissions. We know that this often resulted in periodicals borrowing material from one another, although to what extent this occurred is currently lacking from our understanding.

To understand this possible exchange we traced one specific pattern, "Talma Clotilde," which emerged in an issue of *Der Bazar* and its affiliated periodicals in 1863. This pattern was a design for a popular type of women's cloak. Our research shows that it was published in *La Moda elegante*, *La Mode illustrée*, *Der Bazar* but as "Talma Adelaide," and later as "Adrienne Walking Dress" in *Harper's Bazar* (M. Van Remoortel, "Women Editors and the Rise of the Illustrated Fashion Press in the Nineteenth Century." *Nineteenth-Century Contexts* 39.4 (2017): 269-295). Using a network perspective we mapped the publication of "Talma Clotilde" to trace the origin and changes of the pattern considering a number of connections – changes in the pattern itself, known relationship between editors, and agreements between periodicals. This case study suggests that content was not just generically reprinted, and provides a precise example of how editors may have influenced the production of localized content.

**Literary salon and fashion magazine at the end of the 19th century:
The *Hungarian Bazaar* and the salon of the Wohl sisters in Budapest**

Zsolt Mészáros

Cultural and media studies research of the past decades emphasized the significant role of women's literary salons in the shaping of modernism, and their fruitful cooperation with periodicals. In line with these approaches I examine the *Hungarian Bazaar* (1866–1904), the most popular fashion magazine of the end of the 19th century in Hungary. The editors of *Hungarian Bazaar* were two sisters, Janka (1843–1901) and Stéphanie Wohl (1846–1889) both of them with wide reaching and internationally acknowledged erudition and works. They published articles, besides their mother tongue, Hungarian, also in German, French and English in European journals (*Revue internationale*, *The Scotsman*, *The Queen*, *Der Bazar*) and published books at foreign publishers. Besides their works as writers, editors and journalists, the Wohl sisters hosted a literary salon in Budapest. This salon became the favourite meeting place of contemporary intellectuals, artists and politicians also from abroad.

In my paper I present the Wohl sisters' rich oeuvre (as writers, editors and translators) by interpreting their salon as the place of cultural and intellectual exchanges, and the site of creativity and networking. I will examine how social life and editorial work were connected during the process of the production of the issues of the journal. I will demonstrate the interrelations of the Wohl sisters' salon and the *Hungarian Bazaar* by placing these into the transnational and cross-cultural context.

Women writers and entrepreneurship in the transnational market of Spanish-language publishing

Henriette Partzsch

This paper will discuss women's contribution to literary culture in mid-nineteenth century Spain drawing on Michel de Certeau's ideas about dispersed, makeshift and tactical creativity. Although it has long been recognised that titles like *El Correo de la Moda* (Fashion Post, 1851-1893) or *La Moda Elegante Ilustrada* (Elegant Fashion Illustrated, 1842-1923) provided an important outlet for women's writing in Spanish (Simón Palmer 1991), the scope of women's editorial and entrepreneurial involvement in these publications has only recently started to emerge, thanks to an increased interest in practices other than discourse in Spanish cultural studies (Labanyi 2012) and a better understanding of entrepreneurship as a complex process that unfolds unevenly over time (Baumol 2011). I will use the case of Faustina Sáez to explore how middle-class women successfully insinuated themselves into this market, with special attention to the ways in which Sáez used her collaboration with established publications to acquire the knowledge, skills and connections that later enabled her to launch her own fashion magazines. In particular *La Violeta* (The Violet, Madrid 1862-1866 / Paris 1884) and *París-Charmant/ París-Charmant-Artístico* (Charming Artistic Paris 1881-1883) show up to which point Sáez engaged with different formats of the fashion magazine to establish herself as an editor in the transnational market of Spanish-language publishing.

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- Simón Palmer, P. (1991). *Escritoras españolas del siglo XIX: Manual bio-bibliográfico*. Madrid: Castalia.

Editorial strategies of women journal editors in the second half of the 19th century in Hungary

Petra Bozsoki

Emília Kánya (1828–1905), the founder of the journal *Családi kör* (1860–1880) was the first female journal editor in the Austro-Hungarian Monarchy. Her roles (a middle-class, intellectual woman pursuing a literary career, even able to make money through it; the independent mother divorced from her husband) were clearly exceptional both in the Hungarian contemporary social context and in later writing of women's history. Her gender-wise atypical life and career was not only unique but it became a pattern: after the foundation of *Családi kör*, in the following thirty years, eleven women editors appeared with twelve journals (Flóra Majthényi, Sádorné Vachott, Irma K. Beniczky, Amália Egloffstein, Ilona Pávics, Mária Faylné Hentaller, Gusztávné Beksics, Janka Szabóné Nogáll, Júlia Büttner, Janka and Stephanie Wohl).

In my lecture, I would like to answer the following questions: Why could *Családi kör* be the most successful periodical among them and could exist for twenty years (which was quite rare in that period in the Hungarian context)? What kind of editorial strategies can be visible from the profile of *Családi kör* and from the letters of Emília Kánya? What kind of editorial strategies can be visible from the profile of the other female journals (called "fashion periodicals") which were edited by women? Were they different from those fashion journals which were edited by men in that period? Have they had a group consciousness like women writers or women's clubs had; have they expressed their solidarity with each other?

The analysis is connected to the fields of women studies, social history, history of literature and history of journalism.

**"My dear editress":
Female editors of the juvenile Christmas annuals: Work, play and duty**

Karen Williams

The phenomenon that was the literary annual commenced in 1822 with the publication of Rudolf Ackermann's *Forget Me Not*. The production was a commercial success and the form soon proliferated into related publications, including annuals aimed at a juvenile market. Two of the most successful of these Christmas publications were under female editorship: *The New Year's Gift and Juvenile Souvenir* had Priscilla Madden Watts at the helm, whilst Anna Marie Hall edited the *Juvenile Forget Me Not*. As Hoagwood and Ledbetter write, the rise of the literary annual "created early economic opportunities for [...] women as writers and editors" allowing them to take "their place beside men in the publishing community" (74). The burgeoning juvenile market, already a place where many women had sought and gained success as writers, was no exception.

My paper focuses on the editorship of these contemporaneous publications. Using correspondence between the editors and their writers and publishers, reviews of the works in other periodicals, and the prefaces and works in the annuals themselves, I interrogate how these two women manage the craft of editorship alongside their own work as writers. My paper contends that the success of these publications relies on the establishment and fostering of female-centric literary networks that allow these women to both commission content for their publications and to maintain a consistent editorial strategy centred upon the child reader. My discussion concludes that such an approach allows both Watts and Hall to carve out a unique space in a male-dominated and highly competitive industry, whilst producing high-calibre and dynamic literary works for their juvenile readers.

Works cited

- Watts, Alfred Alaric. *Alaric Watts: A Narrative of His Life*. London: Richard Bentley and Sons, 1884. Vol 1
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Mary Howitt and *Howitt's Journal*

Joanne Shattock

“You have heard perhaps that my husband has commenced a weekly Journal which I have the honour of editing with him & which is called *Howitt's Journal*,” Mary Howitt wrote to an American correspondent in April 1847.¹ The extent and nature of her role in the reformist and progressive weekly, which sold for 1 ½ pence and ran for only a year and a half, has never been precisely determined. Linda Hughes (2017)² has argued that she was the poetry editor, her correspondence showing a hands on, critical appraisal of upwards of seventy submissions. Linda Peterson (2009)³ has demonstrated that the Howitt family operated a collaborative approach to literary production, the weekly paper being one in a series of joint endeavours that characterised their writing careers. Mary and William Howitt were both implicated in the very public quarrel with their former colleague John Saunders which brought about the demise of *Howitt's Journal* (1847-8) and left them financially ruined.

This paper is based on an examination of Mary Howitt's unpublished letters in the Houghton Library, Harvard, and in Nottingham. In it I hope to tease out the extent of Mary Howitt's involvement in *Howitt's Journal*. Was she a full partner with her husband in this enterprise, or did she operate behind the scenes, her input confined to encouraging contributors such as her protégé the journalist Eliza Meteyard, and to selecting the poetry and other literary contributions?

¹ Ms letter, Houghton Library, Harvard.

² Linda K. Hughes, 'Mary Howitt and the Business of Poetry', *Victorian Periodicals Review* 50:2 (Summer 2017), 273-94.

³ Linda H. Peterson, *Becoming a Woman of Letters. Myths of Authorship and Facts of the Victorian Market*. (Princeton University Press, 2009), ch.3.

Christian Isobel Johnstone's engagement with the periodical press in *Tait's Edinburgh Magazine*

Joanne Wilkes

Christian Isobel Johnstone (1781-1857) was involved in various literary ventures in Scotland between 1815 and 1846. These included a series of editorial roles that culminated in her co-editorship of *Tait's Edinburgh Magazine* from 1834 to 1846, a position which made Johnstone the first woman with significant editorial input into a nineteenth-century British periodical directed at a general audience. Drawing on recent valuable studies by Alexis Easley (2004), Ian Duncan (2007) and Pamela Perkins (2010),¹ my paper revisits Duncan's discussion of the paratext to Johnstone's pre-*Tait's* publication, *The Cook and Housewife's Manual* (1826). This material engages with various discourses from the contemporary Scottish literary scene, including the famous "Noctes Ambrosianae" series in *Blackwood's Edinburgh Magazine*. What has not been studied, however, is how Johnstone, as co-editor at *Tait's* – *Blackwood's* rival – later adapted this material to her magazine.

Johnstone published five connected articles over August 1834 - March 1835 where she had her "Cleikit Club" from 1826 morph into a club called the "Aggregate." Here various personalities led by Paul Pry, an inquisitive gossip-monger, canvass the issues of the day. These comic articles were modelled on the "Noctes," but forcefully challenged the *Blackwood's* political line. (They also ended, like the "Noctes," in 1835.) These articles enabled the female editor of *Tait's* to adopt a variety of masculine voices. In this context, my paper will relate Johnstone's editing role to her magazine's frequent commentary on male notabilities of the periodical press, including "Christopher North" of *Blackwood's*, and Francis Jeffrey of the *Edinburgh Review*.

¹ Alexis Easley, *First-Person Anonymous: Women Writers and Victorian Print Media, 1830-1870* (Aldershot and Burlington VT: Ashgate, 2004), 61-79; Ian Duncan, *Scott's Shadow: The Novel in Romantic Edinburgh* (Princeton: Princeton UP, 2007), 287-305; Pamela Perkins, *Women Writers and the Edinburgh Enlightenment* (Amsterdam: Rodopi, 2010), 207-80.

**Advocating peace and social justice in wartime:
Women editors of the feminist press in Hungary during WW1**

Judit Acsády

Women have been present as writers, translators, journalists and editors in the public life in Hungary since the middle of the 19th century. They participated in the mainstream periodical press, yet most importantly they created their own public space by establishing their own media advocating the necessity of women's education, fair employment and their political rights. This paper will focus on the editors of the two Hungarian feminist journals, called *The Woman*. (A Nő) and *Women's Journal* (Nők Lapja) published during World War 1.

The Woman as the periodical journal of the Feminist Association (founded in 1904 in Budapest) and the "National Federation of Women Clerical Workers" was published first in 1907 with the title *Woman and Society*. The title was changed in 1914. The journal appeared fortnightly but after the outbreak of the war it came out monthly. The founder and the first editor of the journal was Rózsa Schwimmer, the internationally acknowledged figure of Hungarian feminist movement and pacifism. Schwimmer was greatly influenced by the radical pacifism of Austrian campaigner Bertha von Suttner. In an article published in *Woman* in June 1914, she mentions von Suttner among women of the "highest achievements" who are working for the "happiness of humanity." The journal expressed that women's suffrage could reduce militarism, make governments stop the war and avoid violent international conflicts in the future (*Woman* January 1916: 15). The journal interpreted the war as a manifestation of male aggression. For the editors, militarism fed masculine identity and inflated men's importance, while the battlefield was the nightmare of male superiority (*Woman* September 1914b: 305). The journal also regularly reported international pacifist events, including extracts from articles and essays by foreign authors. For example, the translation of Ellen Key's article about world peace.

The journal was not only a forum for pacifist ideas but was also of great practical help for women during the war concerning the possibilities of employment. After Schwimmer's exile to the United States other members of the Feminist Association took the editorial roles: Margit Máday, Vilma Glücklich, Melanie Vámbéry Paula Pogány among them. The paper aims to introduce these personalities, their background and their motivations and values and the ways in which they were interlinked with activists of international women's organisations (IWSA and WILPF) and feminist press (e.g. *Jus Suffragii*).

**“Socialism and sexualism”:
Social harmony according to Aline Valette**

Bazlamit Aisha

When on October 15th 1892, Aline Valette edited the first issue of her weekly newspaper *L’Harmonie sociale*, this activist of the French Workers’ Party had developed an elaborate social philosophy, the fruit of her double journey as a Marxist and as a feminist. In the years 1892-1893 during which this journal appeared, Valette synthesized her double fight for the emancipation of women and of the working class in her famous formula “Socialism and Sexualism.” This revolutionary project is not only reflected through Valette’s own writings in her journal, but also through the editorial model which she incarnated, and which inspired both her male and female collaborators.

We propose to study the manner in which Aline Valette, through her conception of female editorship, succeeded to propose a social paradigm which embodied her vision for a society concomitantly socialist and sexualist. Socialism for this editor is based on the contradiction between Individualism – the excess of which is the source of social inequities, and Collectivism – the only solution to reestablish social harmony. This opposition reflected within her journal through the subtle balance between plurality of voices and opinions from one side, and the attachment to a common journalistic enterprise from the other. Likewise, Valette, who defended Sexualism as a means to revoke masculine domination, didn’t exclude male journalists from her editorial staff, and in doing so, procured a particular position to her “feminine” journal within a press, which at the time, was predominantly produced by and destined for men. Thus, we will demonstrate that the identity of the journal owes its complexity to that of its editor.

References

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Paulina Kuczalska-Reinschmit and her editorial project at the service of women's rights

Alicja Walczyna

This paper will concern the feminist and editorial activity of Paulina Kuczalska-Reinschmit, Polish feminist and activist, who dedicated her life to the fight for women rights. Kuczalska-Reinschmit gained higher education in Belgium and Switzerland, at a time when Polish universities were closed to female students. There, she got along with feminist circles. The awareness of problematic women's condition motivated her to fight for their independence. To publicize her struggle, she founded, in 1895 in Lviv, the periodical *Ster*, active till 1897 and reopened in 1907 in Warsaw. This periodical was strongly related to The Union for the Equal Rights of Polish Women, equally created by Kuczalska-Reinschmit whose primary purpose was to give women the right to vote. This editorial project permitted to fight against woman oppression and promote gender equality. The main goals of *Ster* were to unite women without consideration of their social statute, allow them to be more independent and propose a reform of girls' educations. In this paper, I will assess the impact of this periodical on Polish woman situation in this difficult historical context, and explore the linguistic way adapted by Kuczalska-Reinschmit in her articles to encourage women to fight for their rights.

Editorship and modernity. The Portuguese periodical *Sociedade Futura* (Lisbon, 1902-1904).

Christina Bezari

This paper explores the representations of foreign cultures and literatures in the Portuguese periodical *Sociedade Futura* (Lisbon, 1902-04). Special attention is given to the editorial strategies of Ana de Castro Osório and Maria Sarmiento da Silveira who established themselves as editors in Lisbon and initiated collaborations with female journalists in France and Spain. By drawing on a range of articles and historical sources, this paper explains how the two editors incorporated foreign influences in their periodical in order to reassert the norms of their native culture and reinforce the need for social change. A transnational approach to editorship will provide a firm ground for the study of women's contribution to public debate and their role in shaping society and culture.

Collecting identity: Edith Sitwell's editorial practice in the annual poetry anthology *Wheels*

Leah Budke

In reviews of the 1916 inaugural issue of *Wheels*, the poetry anthology edited by Edith Sitwell and published annually from 1916 through 1921, the contributors to the publication were described in decidedly collective terms. They were called “a little group of young poets,” “a new ‘school’ [...] quietly working out its own conception of the art,” “a band of very young and cultured amateurs,” and even “conspirators” dedicated to a publication deemed an “abortive plot” by one especially vicious reviewer. In addition to the fact that Sitwell included these reviews at the end of the issues—which definitely succeeded in generating publicity and amusement—the rhetoric of the reviews signals that the modernist poetry anthology was undeniably a collaborative publication with the work of the “cyclists,” as they were called, situated firmly in this publication context and read from this perspective. This paper considers Sitwell's editorial practice in the context of one of her earliest literary endeavors, the *Wheels* poetry anthology. It argues that Sitwell used the press clippings section at the end of the anthologies not only to cultivate a collective group identity, but to emphasize that collective identity over the identity of the individual author, ultimately strengthening her own literary persona and developing literary influence as editor of this collective publication.

**The hidden history of female editors at avant-garde journals:
The role of Jolán Simon in the cultural transfers between Hungary and the international art scene
in the 1910s and 1920s**

Gábor Dobó

Women played a significant role in editing avant-garde journals. However, their activity usually passed unnoticed to contemporaries and mostly remained unknown ever since. In my research, I set out to examine Jolán Simon's "editorial work," typical in this regard. Having an Eastern European and working class background, her position was marginal even compared to other avant-garde women. Accordingly, instead of leaning on established narratives of the Hungarian avant-garde, I explore Jolán Simon's hidden "editorial strategies" through archival materials, applying the methods of microhistory and the approach of "horizontal art history" (Piotr Piotrowski) to investigate her in-between position in terms of cultures, classes, languages, and genders.

I use the word "editorial" between quotation marks because her name did not appear in the colophon of the journals in the creation of which she, nonetheless, did play an important role. This fact reflects the dynamics of many artist couples, as her partner, Lajos Kassák, was engaged in prestigious artistic and public activities (e.g. as editor-in-chief), while Simon was involved in less canonical, more ephemeral artistic efforts. At the same time, as "organic intellectuals," (Antonio Gramsci) both of them were outsiders to the established cultural institutions. Indeed, not even having a full command of the literary Hungarian language, they had multiple difficulties in entering the public sphere.

My research addresses a specific period, during which Jolán Simon mediated between Kassák, in Viennese emigration at the time, and the Budapest art world. Adopting this role, she became increasingly visible, also generating new relationships in Europe. All the while, besides her artistic activity, the burden of editorial and fundraising work fell mainly on her. Their cooperation was characterized by ambiguity, comprising traditional roles that partly reproduced the patterns of the dominant, patriarchal society, as well as avant-garde and left-wing culture that were emancipatory in their ideology, yet often macho in practice.

Fig. 1. Jolán Simon in the "absolute" film of György Gerő. Spread at the *Dokumentum* journal (ed. by Lajos Kassák, 1927).

Fig. 2. Photo montage of Jolán Simon and Lajos Kassák. Unknown photographer, mid-1920s, Kassák Museum Archive.



**Emotions, networks and the transnational press:
Helmina von Chézy's *Französische Miscellen* (1803-1807)**

Charlotte D'Eer

Due to the precarious financial and social situation of women editors at the beginning of the nineteenth century in Europe, women had to collaborate, network and unify to enable the editing of periodicals. In order to establish themselves in the public sphere as women editors, they shared their thoughts, emotions and feelings. This paper will investigate how Helmina von Chézy (1783-1856) used emotions to edit *Französische Miscellen* (1803-1807) between 1803 and 1804. I will demonstrate how this transnational periodical contains Chézy's personal struggles, her feelings, affective relations as well as the literary conventions of emotional discourse around 1800.

By doing so, my study challenges traditional gender norms by linking the emotional experience of women to their public position as women editors. It shows that women were not confined to the domestic sphere but took on a public role and considers their emotions not as fixed entities but as cultural constructs, whose specific constellations can be traced in the transnational periodical press. To look at the periodical as a locus of shared emotions is to look at these women's private and public engagements, as well as their emotional and political motives.

**The nation's widow:
A case study on the editorship of the Hungarian Mrs. Vachott**

Zsuzsa Török

My paper focuses on the editorial undertakings of the Hungarian Mrs. Vachott. A detailed assessment of her various editorial attempts during the 1860s will presumably clarify the process by which her widowhood became a powerful symbol with political significance nurturing the ideals of the Hungarian Revolution and War of Independence of 1848–1849. Having been charged with involvement in the anti-Habsburg Revolution and imprisoned in 1852, Mrs. Vachott's husband, the poet Sándor Vachott, became insane and then passed in 1861 leaving behind a young widow with three children. Without a husband to provide for the needs of the family, the widow embarked on a writing and editing career to support her children. She edited two weeklies titled *Anyák Hetilapja* [The Mother's Weekly Journal] and *Magyar Gazdasszonyok Hetilapja* [Magazine of Hungarian Women's Household Management] between 1861 and 1865. Mrs. Vachott persisted in using the pen name 'Mrs. Sándor Vachott' in all her writings and editorial undertakings, and relied continuously on the help of her major protector, Baron József Eötvös, an important politician of the time. Having introduced herself as respectably married and/or widowed allowed her to reinforce current gender ideologies. Furthermore, by assimilating the Good Wife persona she also promoted the conviction that her grief was shared by thousands of Hungarians, recalling the trauma of the Revolution and War of Independence of 1848–1849. As a consequence, she would become the nation's widow, a role that she persistently capitalized on in building her career as writer and editor.

**Spanish female editors (1851-1920):
Driving women's rights and sociopolitical change**

Christine Arkinstall

Throughout Spain's long nineteenth century women increasingly entered the public sphere as editors, combining such work with their own periodical contributions and maintaining extensive networks with female counterparts. While many forged and promoted early feminisms, progressive fin-de-siècle women were immersed in such transnational movements as freethinking, freemasonry, republicanism and anarchism. I begin with editors of selected periodicals, 1851-1866. Editor of *Ellas* (Madrid, 1851) was Alicia Pérez de Gascuna. Tense negotiations between a traditional femininity and feminist aspirations are evident in editorial columns and contributions. Lead articles from *La Mujer* (Madrid, 1851-1852) emphasized women's equality with men. Feminist-oriented Cádiz periodicals indebted to republicanism and Fourierism were Margarita Pérez de Celis's and María Josefa Zapata's *El Pensil de Iberia* (1857) and Zapata's *La Buena Nueva* (1865-1866).

Female editors lobbied hard for equal education during the early Restoration. Through Barcelona's *La Ilustración de la Mujer* (1883-1884), Josefa Pujol de Collado, Gertrudis Gómez de Avellaneda and Dolores Monserdá de Maciá advanced feminist claims, as did Sofía Tartilán, editor of Madrid's *La Ilustración de la Mujer* from 1875 to 1888 and author of most lead articles.

Driving radical sociopolitical change were editors of periodicals founded in Barcelona and Valencia. Amalia Domingo Soler edited *La Luz del Porvenir* (1879-1894), while Belén Sárraga was the primary force behind *La Conciencia Libre* (1896-1907). Sárraga also directed Montevideo's *El Liberal* (1908-1910). Between 1906 and 1920 Ángeles López de Ayala founded and edited four periodicals, mouthpieces for feminist organizations, through which she engaged with contemporary political issues and international feminisms.

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**A new feminist venture:
Editorial identities and strategies in the feminist weekly, *Time and Tide***

Catherine Clay

This paper considers women's editorial identities and strategies in the British feminist weekly *Time and Tide*, founded in May 1920 by Welsh businesswoman and suffragette Lady Margaret Rhondda. Frequently pigeon-holed as a "women's magazine" and therefore of supposedly limited interest beyond its immediate sphere of influence among women readers, *Time and Tide* in fact canvassed male as well as female readers from the outset and later succeeded in positioning itself as one of the leading *general*-audience weeklies of its day. Situating *Time and Tide* in relation to and in contrast with earlier periodicals at both the commercial and non-commercial ends of women's periodical publishing (i.e. from women's magazines established in the late-Victorian era such as *The Queen* and *The Woman at Home* to the women's suffrage organs, publications like *The Common Cause* and *The Vote*), this paper ranges across a number of *Time and Tide's* early editorial textual strategies and manoeuvres including: the use of the "editorial Sir" in its columns; its self-marketing in competing women's and general-audience publications; and a series of controversial articles contributed by Lady Rhondda under a pseudonym soon after she took over the periodical's editorship in 1926. Positing that *Time and Tide's* innovation in the tradition of women's periodical publishing was to disavow identification with the "women's paper" category without losing its feminist commitment, I argue that its women editors carved out a uniquely female-controlled journalistic space in Britain's intellectual-weekly market with far-reaching influence.

**Suffragettes and periodical editing:
A collaborative textual search for female-centered communities of thought**

Elena Castellano-Ortolá

The current piece of research stems from a broader interest in the dynamics of women reading, writing, translating and editing alongside other women. One of the first historical experiences of this kind attaining public circulation is the founding of suffrage periodicals by early feminist activists. As other theorists have proposed for fields like Feminist Translation (Chamberlain 1988) or Feminist Media Studies (Cobb 2014), I'll be assuming the existence of so-far unthinkable collaboration patterns between *writers*, *translathers* and *editers*.

Through the previous terminology I am assuming a political stance in my use of language. My aim here is to fight an unusually unnoticed presence of masculine suffixes in English. Following an early vindication of the US Department of Labor (1975), feminizing variants were provided for most professional and activity-related denominations by numerous Anglophone institutions between the late seventies and the eighties. As Anglo-American feminism penetrated the literary world, a more suitable setting was found for neologisms like "writher", "translatress", and others, avoiding the necessary specification in collocations like "*female* writers/editors/translators", and underscoring the persistence of the Latin-inherited generic masculine, of which average English speakers are generally unaware. Feminist Translation scholars in Canada, a bilingual country with egalitarian linguistic regulations, pioneered this trend thanks to the emergence of Quebec's feminist literature, requiring innovative lexical choices to adapt strategic uses of French grammatical gender.¹

Suffrage journals are an excellent example of how feminist textual circuits successfully integrate different professional roles, socio-economic profiles and degrees of commitment. Intended to penetrate the homes of those women unsuited for politics, but willing to challenge their intimate convictions, these journals would connect the public word of affluent *editers*, ideologists and future politicians with private thoughts and discussions of working-class housewives. Some of these high-class suffragettes would actually experience this new sorority by selling pro-women's vote periodicals on the streets. In this way, they would enrich the *editers'* visions on womanhood by facing comments not only from critics, but also from timid female supporters whose living conditions were notably more difficult. As an example, I would like to discuss how Lydia E. Becker's (1827-1890) role as *edither* of the *Women's Suffrage Journal* built up a small-scale, female-centered community of thought through textual alliances where all agents could feel useful and equal.

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¹ The following examples of innovative gender choices in English are particularly illustrating of Canadian feminist translation: 'lovhers' for 'amantes' (Brossard/Godard 1986); 'authers' for 'auteures' (De Lotbinière-Harwood 1991); or 'translatress' for 'traductrice' (Simon 1996: 42, originally taken from Aphra Behn). As can be seen, my constant choice of the suffix -ther responds to homogenizing purposes.

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With inspiration from abroad: Norwegian pioneer editor Birgithe Kühle

Marie Nedregotten Sørbø

In the North-Western corner of Europe, the earliest journalistic and editorial efforts by women are found around 1790. The first female, Norwegian journalist and editor is Birgithe Kühle, who published her own journal *Provincial-Lecture* in Bergen in 1794-95, in imitation of a successful male counterpart with a similar title. Its contents prove to be an amalgam of texts and writers from French, English and German sources, often translated and recycled without explanations or references. The journal encompassed popular science, travelogues, fiction, practical household advice, letters and miscellaneous other texts. Birgithe Kühle edited and translated this material but was not herself a writer. This paper will investigate the sources and strategies of this pioneer female editor, to see which authorships are harvested, and to which end these are imported into a Scandinavian context. The journal is digitized, and the data will be analysed and illustrated through the *NEWW Women Writers VRE*, to allow for comparisons with the data of other European editors from the middle and the end of the nineteenth century. It is an aim to document and illustrate transnational patterns of female literary exchange in this period.

Marica Nadlišek Bartol and her editorial network of women writers around the first Slovenian women's newspaper *Slovenka*

Katja Mihurko Poniž and Narvika Bovcon

This paper aims to present the editorial practice of Marica Nadlišek Bartol, who edited the first Slovenian women's newspaper *Slovenka* (1897-1902) in the first three years of its publishing. Nadlišek Bartol saw in the publishing of women's writings the main accomplishment of her editorship. She encouraged Slovenian women to take up the pen and write down their feelings and reflections. Since Slovenian women writers entered the literary field not earlier than in 1848 there had been almost no role models in the national literary tradition. Nadlišek knew how to approach this problem: she had published the translations from and about foreign women writers and prompted the dialog between Slovenian women writers and their foreign counterparts. The paper examines which women writers were presented in the newspaper *Slovenka* and in which ways, how the articles about them caused the discussions on different topics concerning women's emancipations on the pages of the newspaper and in the public life, and how the fact that *Slovenka* was published on the national fringes in the multiethnic space of Trieste influenced Nadlišek's editorial practice. By using the data from the Virtual Research Environment Women Writers this paper also explores the possibilities of visual representation of Nadlišek's editorial network.

Fredrika Runeberg as a pioneer of journalism and a mediator of literature in mid-nineteenth-century Finland

Viola Parente-Čapková and Kati Launis

The first newspaper on the territory known today as Finland (till 1809, a part of Sweden, during the period of 1809–1917, a Grand Duchy of the Russian Empire) began to be published in 1771. Women took part in journalism since the very beginning. This paper concentrates on a Swedish language activist, prose writer and journalist Fredrika Runeberg (1807–1879), the first canonized woman author in Finland's literary history. She edited the newspaper *Helsingfors Morgonblad* (The Helsinki Morning Paper) in the name of her husband, Finland's "national poet" J. L. Runeberg in the 1830s. The newspaper introduced literature from the Nordic countries, Russia and elsewhere.

Apart from the editorial work, Fredrika Runeberg published articles and translations anonymously or under a pseudonym. So far, Fredrika Runeberg has been known for using the abbreviation "-a-g" (last letters of her first and last names) as her pseudonym. We argue that also the pseudonym "e.a.g.", frequently appearing in *Helsingfors Morgonblad* in articles introducing foreign literatures, is hers: in 1833, *Helsingfors Morgonblad* published e.a.g.'s short story "Den unga nunnan" ("The Young Nun", 12.4.1833), which was later confirmed to be Fredrika Runeberg's. This discovery sheds new light on Runeberg's journalistic activities and her role as a cultural mediator. *Helsingfors Morgonblad* is a part of Finland's digitized newspapers library and the data of Fredrika Runeberg's editorial activities will be entered to the *NEWW Women Writers VRE* in order to be compared with women journalists' mediating activities elsewhere in Europe.

**Politics, emotions, and periodical editorship:
Madame de Staël's vision of the public sphere**

Eloise Forestier

Because she was a woman, living at the turn of the nineteenth century, Madame de Staël (1766-1817) could not have any official role in politics, nor any power-related professional position. However, I argue in my dissertation that she created a position of influence for herself in the political public sphere, by using periodical editorship as a platform of deliberative politics.

This contribution is a theoretical exploration, in which I develop Staël's understanding of public opinion within the structure of the political public sphere. I support my discussion of Staël's visions of political governance with a first series of visualisations that contrast the idealistic legacy of the philosophy of the Enlightenment with her observations of the emotional interferences that pervaded the French Revolution and the work of the *Assemblée Constituante*. From this comparison I show how Staël used emotional strategies to recreate streams of communication between the people and political power. With a second series of visualisations, I argue that Staël anticipated both the perverse and the virtuous roles of periodical editing as a platform of political power.

This investigation draws on Habermas's theory of public opinion and the bourgeois public sphere and the recent work of researchers Biancamaria Fontana and Chinatsu Takeda, which I contrast with Julia Kristeva's comments on Staël's emotional agency

**Kamala Satthianadhan and *The Indian Ladies' Magazine*:
From Raj to Swaraj**

Deborah Logan

Writer and journalist Kamala Satthianadhan (1880-1950), the first south-Indian woman to earn an MA in English, is best known as the originator and editor of *The Indian Ladies' Magazine* (1901-1938). The publication is distinguished by a number of related "firsts": it is the first English-language, Indian women's magazine established by an Indian woman that was written / edited / produced by women for English-speaking women, East and West. My recent book, *The Indian Ladies' Magazine: From Raj to Swaraj*, explores the socio-political implications of Satthianadhan's editorial platform, which aimed to prepare Indian women for self-transformation leading to communal social reforms and to nationalist activism. Due to the fin-de-siècle proliferation of Christian missions and secular government schools aimed at facilitating Indian women's education, *ILM's* contributors reveal a thorough grounding in English literature and culture, and in Victorian and Edwardian gender ideology. The primary socio-cultural and political issues of the day, particularly those related to the shifting status of women during India's pre-independence modernization, found expression through *ILM's* literary analyses (modern English-language and ancient Indian), through original creative writing, and through nonfiction socio-political commentary related to contemporary debates about the Woman Question. *ILM* emphasized domestic concerns, fashions, recipes, and family matters, all with a view toward addressing women's education, comprising a sort of correspondence course in home economics. But *ILM's* articles also feature a striking alternative purpose, wherein English literacy served as a primary avenue for Indian women's participation in socio-political activism, from local women's-mission-to-women to nationalist reform to global peace-work. My paper examines Satthianadhan's editorial platform, one designed to facilitate women's education and critical thinking, to encourage their participation in local / national / international socio-political reforms, to provide a medium for women authors, and to give voice to the concerns of an array of religious, social, and political persuasions. Kamala Satthianadhan pioneered a women's periodical that dramatizes the debates shaping the modern Indian Woman Question as it unfolded through the Raj, Indian independence, two World Wars, and the collapse of the British Empire.

The reception of English novels in Elisabetta Caminer Turra's journals (1773-1797)

Andrea Penso

When in 1777 Domenico Caminer, famous journalist of the Venetian "Settecento", left the co-direction of the *Giornale Enciclopedico* (formerly *L'Europa letteraria*), his daughter Elisabetta became the woman in charge of one of the most popular periodicals of the time. Nonetheless, it is thanks to Elisabetta that the journal, supported by a more organic project, moved towards a deeper engagement with Enlightenment values and ideas. The *Giornale Enciclopedico*, in fact, and the others that followed under her direction (*Nuovo Giornale Enciclopedico*, *Nuovo Giornale Enciclopedico d'Italia*), sought to establish new relationships with important literary men and scientist of the time, while looking for new distribution vectors and centres. One fundamental aspect of Elisabetta's experience as an editor was the dissemination of foreign culture in the Italian peninsula: during her career she always aimed at the renovation and at the improvement of the intellectual milieu of the time, often attracting harsh criticism and opposition. Nevertheless, Elisabetta's journals played an important role in the Italian reception of foreign literature during the second half of the 18th century. This paper stems from the FWO postdoctoral research project *The reception of the English novel in the Italian literary press between 1700 and 1830: a transcultural enquiry into the early shaping of the modern Italian literary and cultural identity*. It aims at investigating how the English novels were reviewed, "censored," introduced to the Italian public by the many articles, reviews, and announcements that appeared in the journals under the editorial guidance of Elisabetta Caminer Turra, who often penned such reviews. The goal is to show how a woman journalist and editor (but also a translator and a writer for the theatre) became a cultural mediator and arbiter of taste from a stylistic, cultural and political point of view

Spanish approaches of leading women in the periodical press (19th-20th centuries)

Lola Alvarez, University Loyola-Andalucía and Amelia Sanz

This paper will address cases of editorship in the Spanish press, looking for the use of common strategies by female editors leading well-known periodicals. During our research on the Spanish press, we found more than 60 women in the 19th (and at the beginning of 20th) century Spanish press, sometimes as editors, more often as directors, or sharing both positions; surprisingly, there are not so many women with important editorial responsibilities in the 20th century, and even less in the 21st century in Spain. This leads to the hypothesis that a kind of glass ceiling could be more powerful in our own time than in the 19th century, as pointed out by previous research (Simón Palmer 1975, Palomo 2014).

For this paper, our starting points are, first, the close observation of strategies used by women to reach positions of power in the Spanish media at the beginning of the 21st century (Alvarez 2013); and, second, the availability of the Spanish digitized periodical press and of digital databases (Sanz 2016). Looking at these cases, several questions arise: (1) which strategies were used by the Spanish women editors in the 19th century and in the frame of the periodical press, in comparison with those applied by women of the 21st century? More precisely, (2) could international contacts and networking have been effective tools to reach positions, or not at all? To answer these questions, we will take advantage of the NEWW-VRE and the data we will introduce in order to weigh the impact of these contacts.

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Editing, mediating, writing, etc.
Women's authorship in the Dutch 19th century

Suzan van Dijk

This contribution will be a brief presentation of what, as a collective, we are doing in the DARIAH Working Group Women Writers in History. In a VRE developed at Huygens ING, and presenting about 6000 women authors active in Europe up to the early 20th century, we document and study women's publications as well as the impact of these publications – going against the neglect in which they have been held for quite some time. I will suggest that this is a field which needs a large approach, in view of doing justice to the different ways in which women, as authors, were actually helping each other. Women who were active both as editors and as critics, were often helping others who wanted to publish their writings – in a way comparable to the help female characters in women's fiction provided to each other.

We understand indeed the notion of author in a broad sense as being applicable to novelists, poets, historians, writers for children, journalists, literary critics, translators, editors of periodicals – in particular also because many of those women did not restrict to just one of these activities. Many of them were also mediating between authors who would have influenced or inspired them, and future readers who in turn might also be influenced and inspired.

I want to briefly present, in this contribution, some cases (documented in the structure of the VRE) illustrating this help women were providing to each other as a possible specificity of the women's writing activity. Examples would be about

- novelists showing, in their novels, female characters helping each other in a concrete way (Betje Wolff and Aagje Deken)
- readers recommending, in their correspondence, other female authors to their female friends or mentees (Belle van Zuylen)
- translators translating each other, in view of gaining larger audiences (Marie Henriette Koorders-Boeke)
- critics publishing, in the periodical press, positive comments on the books issued by other women writers (Catharina van Rees)
- editors starting periodicals for women (Anna Barbara van Meerten-Schilperoort)

Quite some of these women were active in several of these ways, illustrating how near these activities are to each other.

*cf. la SATOR (Société pour l'Analyse de la TOpique Romanesque) et Satorbase (satorbase.org)