Introduction: DH Benelux Online

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The seventh edition of DHBenelux was an unusual conference in many ways. The day after the submission deadline, the first restrictive measures for dealing with the Covid-19 crisis were announced in the Netherlands, the conference's host country. This slowly led to the realization that the conference could not take place in Leiden in a responsible manner, and as a consequence DHBenelux 2020 was postponed. Shortly after the original decision to postpone the Leiden conference to 2021,[1] however, we discussed the option of organizing an online alternative in the interim. Encouraged by the DHBenelux steering committee, we started up a new review process for an online edition of DHBenelux to take place in 2020. With little time, even less experience with organizing an online conference, and new education duties due to Covid-19 to boot, organizing this online edition turned out to be quite a challenge. We are therefore extremely grateful that multiple steering committee members stepped in to support us; without them the 2020 online edition (as well as this issue of the DH Benelux Journal) would not have materialized. Thanks to Sally Chambers, Andrea Scharnhorst, Joris van Zundert and Mike Kestemont, DHBenelux2020 did go online and turned out to be a nice event with interesting talks, followed by playful social gatherings in the evenings.

After the event, we sent out an invitation to all authors of a positively reviewed abstract to submit an extended version of their talk to the Journal.[2] We received 6 submissions that were each reviewed by 3 or 4 expert reviewers in a single-blind setup. All 6 submissions could be accepted after either minor or major revisions. The resulting work can be found in this issue.

The contributions to this issue of the DHBenelux Journal reflect a mix of articles that directly respond to themes proposed in the original call, as well as case studies and projects that fell outside of these. Addressing the thematic strand of *Digital Humanities Education and Digital Education in the Humanities*, Florentina Armaselu's article "The Digital Humanities Classroom. From the Toolbox to the Mindset?" raises the question as to how more student-driven, inquiry-based approaches may help students develop a critical mindset in their introduction to digital humanities methods. Based on experiences from the University of Luxembourg, Armaselu calls for a hybrid

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[1]   This edition has now taken place and ended up being online as well.
[2]   A downside of the quickly designed online setup was that not all positively reviewed work could be presented.

approach that mixes methods from various disciplines "underpinned by a view of the DH classroom metaphorically defined as a 'node.'"'

Four contributions in the field of digital literary studies offer novel perspectives on stylometric analysis and the reception of literature, working with datasets varying from literaty corpora, linked collection data, and social media data. Building on experiences, insights, and data from the project *The Riddle of Literary Quality*, Van Rossum, Van Zundert and Van Dalen-Oskam suggest a method for identifying literary perspective in a corpus that consists of popular Dutch novels from the late 2000s to the early 2010s, to complement the project's stylometric analysis with new narratological perspectives. Going beyond literary text corpora to focus instead on linking collection data, Nijboer, Van Deinsen, Van Wissen, Van Strien and Blom focus on canon formation in early Dutch literature on the basis of the *Schrijverskabinet* dataset, *ONSTAGE* and *ECAR-TICO* data, as well as various data sets from the National Library of the Netherlands. Also focusing on aspects of literature's popularity, but with a focus on contemporary literature, Lore De Greve and Gunther Martens analyze tweets relating to the Ingeborg-Bachmann-Preis, and to audience reactions concerning the performative components of the prize's competition - such as broadcast readings. Alongside these three contributions that each zoom in on aspects of literary quality, style, and popularity in their own way, Megan Bushnell's contribution "Reconstructing Gavin Douglas's Translation Practice in the *Eneados* Using a Corpus Linguistic-Based Method" applies a multidimensional, interdisciplinary method to the study of medieval translation, offering new perspectives on what is lost in the translation of classic literary texts.

Finally, Milan van Lange and Ralf Futselaar's work in the area of digital history analyzes the expression of emotions in Dutch parliamentary debates in relation to victims of the German occupation of the Netherlands during World War II, suggesting a more fine-grained understanding of how war victim legislation has been discussed between 1945 and 1990.

In addition to the steering committee members mentioned above, we would like to thank the Leiden local organizers: Angus Mol, Sjef Barbiers, Alison Carter, Jelena Prokic, Laurents Sesink and Erik Weber. We would also like to thank the Journal's editorial board for their continued support in the process, and for stepping in at times we were not available. Finally, our wholehearted thanks go to the reviewers who carefully read the papers and provided valuable insights which helped us in our decision making process, and to the authors for taking the time to prepare the camera ready versions of their papers.