Inaugural Conference for
The Nordic Network for Renaissance Studies

Copenhagen, 10th-12th October 2012

On both Thursday the 11th October and Friday 12th October sessions will be held in building 24 and building 27 at the university campus at Amager, Njalsgade 128, Copenhagen S.
 The following rooms are at our disposal: 27.0.47, 27.0.49, 27.1.47, 27.1.49, 24.2.01 and 24.0.07.
Plenary sessions in collaboration with the CNVE will be held in building 22, in room 22.0.11.
A note on how to read room numbers at the university campus: 27.0.47 means building 27, ground floor, room 47; 24.2.01 means building 24, second floor, room 1.

Abstracts

A

Unn Irene Aasdalen: Ficino and Castiglione: On the Merits of Philosophers, Courtiers and Ladies

It is often said that Baldassare Castiglione with his famous *Il cortegiano, The Courtier* (1528) let his protagonist Pietro Bembo simply present a fashionable 'Platonism light' based on the love theory of Marsilio Ficino's *De amore* (1469). In this paper, *The Courtier* will be addressed anew, to see if what Castiglione did was as simple as to glam up Ficino's love theory for court life. I will contrast two of the central themes from Castiglione's dialogue with the corresponding from Ficino's *De amore,* and so analyse differences in their philosophical anthropologies, in particular with regard to the relative merits of philosophers, courtiers and ladies.

Alexandra Anisie: Invention in Bruno's mnemonics: images and „imaginative logic"

One of the functions that Bruno attributes to his mnemonics is invention, usually associated with judgment, but distinct from memory and retention. In the applications I will discuss, the meaning of invention is close to the rhetorical one – the process and method of composition. The codification of philosophical or abstract content into images, attributed to phantasia, is presented as a self-standing activity, regulated by a series of percepts, but it also plays an important role in some of the mnemonic applications associated to invention. In this paper I want to discuss two aspects related to Bruno's understanding of invention: (1) its relation with the faculties and the methods concerned with the codification of abstract content into images and (2) the presence and the role of structures specific to the dialectical practice of invention in applications concerned with image composition and with the elaboration of philosophical content in a figurative form.¨

B

Benjamin Jon Boysen: Shakespeare and the Multiplicity of Nothing

In Shakespeare's work nothingness represents freedom and as such it constitutes the very precondition for any possible action on the stage – either expressing itself as (tragic) destruction or (comic) progression. The vast preoccupation of the Renaissance with the status of the representation results in an increased awareness of the unreality of the sign, i.e. its intrinsic relation to absence or nothingness. The words themselves thus become suspect as emblems of the mendacious, and they are consequently perceived and spoken of as pure nothings. Language, and this especially means the name, seems to determine identity which, on account of its unreal essence, is both perceived as a freedom to adopt new roles and identities and as alienation, since the presentation of identity is at the mercy of the exterior and the heterogeneous nature of the name. The renewed actuality of nothingness in the Renaissance is furthermore mirrored in a re-altered perception of art, which in the works of Shakespeare is transformed to a veritable poetics of nothingness.

C

Raffaele Carbone: Difference, Unity and Relationships: Montaigne and Renaissance Thought

In the "Essais" and the "Journal de Voyage"" Montaigne presents "difference" as an explicative category of reality. However, although he points out the difference and variety of things as being constants of nature, he by no means disregards the links between things and the unity of nature. In the "Essais", the emphasis sometimes falls less on the difference than on the relationships between and the unity of creatures: Consider the passages of the "Apologie de Raimond Sebond" in which Montaigne demonstrates the affinity between men, animals and plants. An idea emerges here of the great philosophical depth expressed in various modulations during the Renaissance: think, for example, Cusano, for whom «non est autem differentia sine concordantia» ("De coniecturis"), and Bruno's Latin works. We propose, therefore, to investigate the link between the concepts of difference, unity and relationship in Montaigne, comparing his texts with those of other Renaissance authors who moved in his cultural circles.

Anna Carlstedt: Neoplatonic Poetry and Early Modern Cosmopolitanism

In my paper, I propose to link the concept of cosmopolitanism to renaissance Neoplatonism or, to be more precise, to neoplatonic poetry. The presentation will focus on Elizabethan England and late Renaissance France. Quoting Robert E. Stillman, I would like to examine the "Poetics of Renaissance Cosmopolitanism". Stillman refers to Philip Sidney (1554-86), who describes how his creative writing changed after he had travelled to France and experienced the killing of thousands of Protestants during the so-called St. Bartolomei Massacre in Paris 1572. In England, Sidney, Spenser, Shakespeare, Donne and other poets explored a kind of Neoplatonism that was tolerant and open-minded. They shared this thinking with French neoplatonic poets such as Ronsard, Du Bellay and Pontus de Tyard. I will analyze what happens if you link Stillman's ideas about the poetics of this period to the concept of 'cosmopolitanism' as a state of mind in late Renaissance and early Baroque literature and culture.

Leonardo Cecchini: Metamorphosis of the Classical Myth in the Italian Renaissance

The Classical Myth has a special position in what Jan and Aleida Assmann called Cultural Memory (*Kulturelle Gedächtnis*). Due to its diffusion through different media of Western culture, Classical Myth acts not as a "text", but rather as a distributed cultural repertoire or archive. This means that Classical Myth is acknowledged through individual texts, but cannot entirely identify with them. In my paper I will focus on this "mythical trans-textuality", i.e. the way in which Renaissance culture rewrites the classic myth. As a case history I will analyse the myth of Circe as rewritten in works of Machiavelli and Gelli.

Aslı Çırakman: Turks in Early Modern Europe: Formation of European Self-images vis-à-vis the Turks

How did the European self-image form vis-a-vis the image of the Turks in the European intellectual discourse? How was an idea of Europe with respect to non-Europeans or the Turks in this case, constructed in European public opinion during Renaissance? I will be discussing the search for a meaning of Europe in the writings of European thinkers and travellers. In pursuit of understanding and exploring the other, it is inevitable that a European self-image emerges as both relativistic and diversified. As the Turks are an extensive and varied category, the European self-image is as extensive and differentiated. The images of the other would inevitably change in time, as there would be changes in the nature of relation with the other. However, one may still analyse such diversity and complexity around major themes. Thus, religious difference seems to be major recurring theme in the identification Turks vis-a-vis European self-images.

D

Randi L. Davenport: Neoplatonism and fiction in seventeenth-century Spain

It has long been an established fact that the Platonist critique of fiction was outmoded by fiction itself in seventeenth-century Spain. However, there was of course never a "total condemnation" of fiction; in the Middle Ages as well as under the aegis of Renaissance Neoplatonism apologues were for instance seen as a propaedeutic to revealed truth.

"Not even while laughing have I forgotten the doctrine", writes Francisco de Quevedo (1580-1645) in the dedication of the last of his five Dreams and discourses, *The dream of death*. The other dedications and prologues are also dotted with assurances of the utility of these fictions, although this did not prevent the censors from being scandalized by their mixture of truth and mockery. In this paper I will explore possible reminiscences of Neoplatonism in Quevedo's reflection upon fiction, which is not confined to the paratexts but appear within the fiction itself.

Annet den Haan: Giannozzo Manetti's New Testament: Tracing the Translation Process

In the middle of the fifteenth century, the Florentine humanist Giannozzo Manetti (1396-1459) produced a new Latin translation of the New Testament from the original Greek, which has not yet appeared in print but of which I'm preparing an edition plus study. Modeling his version after the *Vulgate,* Manetti drew inspiration from the translation theory of Jerome and Leonardo Bruni. He carried out his Biblical scholarship almost simultaneously with Lorenzo Valla, but unlike his more famous contemporary, left no notes to explain his translation choices. However, the writing process of the text can be reconstructed in some detail from the manuscripts in Manetti's collection. A close comparison with his copy of the *Vulgate* provides information about Manetti's philological skills, his command of Greek, and his use of sources. The aim of this paper is to show how Manetti's translation method can be traced from the textual evidence provided by his manuscripts.

Adam Diderichsen: Of Monkeys and men - Sepúlveda and the ideological struggle between King, Church, and Conquistadores

The Spanish Humanist and Aristotelian scholar Juan Ginés de Sepúlveda (1490-1573) plays an important role in many present-day accounts of the ideological struggles surrounding the Spanish conquest of America. The debate between him and the Dominican Bartolomé de las Casas is in particular often seen as a confrontation between a representative of European racism and a profoundly humane defender of the rights of indigenous people. In this paper, I shall argue that the traditional interpretation of Sepúlveda is deeply mistaken and fails to take the historical context of the debate into consideration. First, because the philosophical and juridical language, in which Sepúlveda formulates his position, is closely tied to Renaissance Ciceronian Aristotelianism, which in particular means that the terms natural, as it occurs in natural slavery, cannot be rendered in the biological language that serves as the ideological foundation of contemporary racism. Second, because it confuses present-day ideological fronts with those current in Sixteenth Century Spain. The main ideological fault lines ran, not between two parties (defenders and opponents of the rights of the Amerindians), but between three (King, Church, and conquistadores), and we need to see Sepúlveda both in his role of official historian to Charles V and as a close associate of Hernán Cortés.

F

Unn Falkeid: Thorn in the Flesh. Pain and Poetry in Petrarch's *Secretum*

The fictive dialogue between Augustine and Petrarch, with the presence of the silent figure of Truth, is often read as a psychomachia, an internalized battle between the author's own contrasting viewpoints. However, the discussion of lust, pain, desire and salvation may be interpreted in a wider sense: Franciscus' exposal of his weakness is an imitation of Christ in which boundaries between vices and virtues disappear, and where thinking is reconnected to bodily experiences. The thorn in the flesh, warned of by Augustinus, is not only a reminder of life, of the existence of the individual body within the limits of time and space. The pain is also a transcending experience which connects the individual to the universal and the human to the divine. In this way *Secretum* may be read as a dialogue between conflicting theologies of the fourteenth century – between a traditional Augustinian dualism and the new Franciscan aesthetics.

Kate Fleet: The Black Hole of European History

Ottoman history in general has suffered from being regarded too often as something exterior to mainstream, and by implication, more important histories. This has often had the effect of isolating research in Ottoman studies from the activities of the wider academic community, rendering Ottoman history marginal to, or misrepresented in, much European history writing, while nurturing a tendency to insularity in Ottoman studies, making the discipline too inclined to look inwards rather than engaging with, or questioning and challenging, the latest trends in historical thinking adopted in, for example, European or American history. In this paper I shall consider in what ways Ottoman history is ignored by European historians, in what ways it is engaged with, and question why this should be the case.

Carin Franzén: The Division of Love and Feminine Desire

The configuration of love as courtly or ennobling has no doubt to do with a specific regulation of sexuality (Febvre, Freud, Lacan). One of the more salient features of its discourse is the division of love and its object into a divided configuration of idealization and debasement. Petrarch formulates a revealing example in *Secretum*: "I think that love can be called either the most loathsome passion or the noblest deed, depending on what is loved" making clear that the former is tied to an immoral

woman meanwhile the latter one dedicates itself to the rare model of a virtuous woman. By looking closer to the legacy of courtly love in the work of Christine de Pizan and Marguerite de Navarre I demonstrate how early modern female writers appropriate this configuration in ways that reveal its interplay of power relations.

G

Peter Gillgren: Michelangelo and the *via negativa*

Even though a prolific painter, architect and poet, Michelangelo always considered himself a sculptor more than anything else. He also held the art of sculpture above the other arts, a viewpoint in which he was rather alone among Renaissance intellectuals. A returning phrase in his argumentation is that sculpture is an art which operates by taking away superfluous material, painting, on the other hand, one that attains its result by laying on. In this paper I attempt to follow Michelangelo's metaphor back to its origin in the Platonic theology of the *via negativa*, to discuss its implications for the understanding of some his most well known works, such as David and the Pietà figures, and for his over all view on aesthetic quality in the different arts.

Thomas Götselius: Arche Writing and the Hand of Humanism

In this paper I will examine a new concept of writing that took hold in the Renaissance – arche-writing. In medieval manuscript culture, texts were laborious to produce and no copy was identical to another. Because of this, medieval textuality has been defined as "variance". In contrast, the humanism of the Renaissance had as a primary aim the recovery of complete and accurate classical texts, an aim that fetishized the written word, still in the age of script. Print, the revolution in the technology of communication in the late fifteenth century, made reproduction easy, and so imposed a further criterion of authorial authenticity: his very words, the text itself. But what, then, are the conditions of possibility of the concept of arche-writing? Drawing on the New Philology and recent media theory, I pose the following hypothesis: the development of new concepts of writing are intimately linked to shifts in the materiality of writing itself.

H

Aksel Haaning: Paracelsus' notion of "das Licht der Natur" (the light of nature) in *Philosophia sagax* (1537-38)

Paracelsus is regarded as one of the leading figures in the Renaissance and in formation of modern science. Central to his writings is the notion of "the light of nature." In Paracelsus' last major work, the *Philosophia sagax* dating from 1537-38, edited for the first time in 1571 (new scholarly edition, by Norbert Winkler, 1999), this notion is in focus. My paper will discuss this difficult concept and try to sketch the possible sources in the medical and alchemical tradition, which Paracelsus knows but seldom mentions.

Margareth Hagen: Giorgio Vasaris biografiske metode

Mitt paper vil drøfte Giorgio Vasaris biografiske metode, som etter hans Vite blir grunnleggende for kunstnerbiografien som litterær genre. Før Vasari var biografien og historiografien to adskilte genrer, mens Vasaris Vite kombinerer biografien og historieskrivingen. Et av de viktigste, samtidige modellene til Vasaris verk er Giovios Elogia, en samling korte, hyllende, biografier.

Giovios biografiske metode tok utgangspunkt i portretter, og er korte skisser av karaktertrekk. Vasaris biografier er derimot historiserende i en dobbel betydning: de er fortellinger av en utvikling og historiske kontekstualiseringer av livene.

Jeg vil drøfte Vasaris retoriske strategier for karakterskildringer i lys av samtidens fysiognomi og hans historiesyn.

Maria Fabricius Hansen: Kunstnerselvfremstillinger – om groteskemaleriet i 1500-tallets Italien

De freskoudsmykninger med grotesker, der findes i utallige villaer og paladser i 1500-tallets Italien, er i kunsthistorien ofte overset som en form for kunsthåndværk eller dekorativ kunst af sekundær interesse i forhold til de større figurkompositioner, som groteskerne indrammer.

Senere århundreders kategorisering af historiemaleriet som den kunstnerisk og intellektuelt set fremmeste billedform har farvet vores syn på 1500-tallets ornamentale rammeværk. En analyse af groteskemaleriet i lyset af periodens natur- og kunstopfattelse, herunder overvejelser over billeders tilblivelse eller tilsynekomst, kan imidlertid vise, at groteskerne udgjorde et felt for udforskning af mulighederne i kunsten, som ellers først ses fuldt udfoldet i de efterfølgende århundreder. Vi skal se på, hvorledes groteskerne både motivisk og konceptuelt (hvad angår billeders genese, kunstnerens forestillingsevne m.m.) muliggjorde eksperimenterende og grænseoverskridende kunstnerisk arbejde.

Ken R. Hanssen:"As you will live, resolve it you": Riddles and Recognition in Shakespeare's *Pericles*

The structural progression of *Pericles*, the first of Shakespeare's four late romances, is as a whole fixed to certain processes of recognition, leading towards the revelation of a Neo-Platonic order beyond reason. Still, while critics generally agree that the many misfortunes Pericles suffers turn him towards a deeper examination of existence, the traditional view that his sufferings were purgatorial has recently been challenged by critics who see Pericles's fall as one not from innocence to guilt, but from innocence to knowledge. But while the former position, which could only be justified structurally, wrenches meaning from a reluctant text, the contemporary position falls short of providing us with a protagonist who is more than a cardboard prop.

It is as such apposite to attempt a reconciliation of the so-called incongruous first act, in which Pericles is posed with the riddle of Antiochus, with the thematic movement of the latter half of the play. Beyond the immediate awkwardness of the verse, there is in this first act a consistent emphasis that expresses a far more complex and structurally significant tension than is commonly allowed for, and in this paper I will offer a reading that will not only provide us with a prince more fully formed, more human, but also with a more well-motivated, unified play.

Trine Arlund Hass: Balancing tradition and originality in Erasmus Lætus' *Bucolica* (1560)

Bucolic poetry is to a great deal a matter of balance – of finding an appropriate balance between the fictive universe and the real world, between simplicity and elegance, and not least between learned references to previous bucolic works and individual, particular inventions – the balance between tradition and originality. Employing terms and concepts from theories on Intertextuality, especially those proposed by Gérard Genette and Dennis R. MacDonald, the paper wishes to examine Lætus' way of managing this balance, with special regard to the way in which he uses Virgil's *Eclogues* as point of reference. Advantages and limitations of the theory in this particular case will be discussed taking literary tradition and 'paradigmatic points of view' into consideration.

Dag Hedman: Greek and Roman Literature in Ottavio Rinuccini's (1562−1621) drama *La favola di Dafne* (1594, 1597 and 1608).

The scope of the proposed paper is the presence in general of Greek and Roman literature on Ottavio Rinuccini's libretto *La favola di Dafne*, which has been hailed as seminal to the modern opera genre. In this case form as well as contents will be examined. How does the form of Dafne correspond to the pastoral drama of antiquity? How is Greek-Roman mythology – in this case derived from Ovid's Metamorphoses – treated? Is Rinuccini a mere adapter of an epic into drama or does he introduce new material?

Special attention will be given to the Prologue of the drama, which is sung by the poet Ovid himself. Having an author participate as a character in a drama seems to be an original concept at this time. Comparisons will be made with older librettos belonging to the same genre (Angelo Poliziani's famous *La fabula d'Orfeo* etc.) and contemporary and slightly newer ones (like Alessandro Striggio's *La favola d'Orfeo* etc.) to find out just how original.

Steffen Heiberg: The Mediterranean World of Pero Tafur. Crossing cultures, making comparisons

The Travel accounts of the Seville-born Spaniard Pero Tafur recording his travels in the years 1434-1439 across wide parts of Europe and the Middle East provide a fascinating image of the worlds of East and West that were connected, not divided, by the Mediterranean in the 15th century. In particular his experience of so many different parts of this world allows him to make many interesting comparisons between the cultures.

Lasse Hodne: Cusanus, Omnivoyance and the Holy Face in Fifteenth Century Painting

Nicholas of Cusa's De visione Dei (On the Vision of God) opens with a description of four portraits which are executed in such a way that their eyes seem to follow the spectator when he moves. Cusa uses this didactically to explain the concept of Omnivoyance.

Cusa's book is contemporaneous with the rise of a new genre in painting: the portrait of Christ as the Redeemer, of which the most famous example is Jan van Eyck's Portrait of Christ in the Groeninge Museum in Bruges.

'Holy faces' of this kind have traditionally been interpreted either in light of the rise of secular portraiture in the Early Renaissance or as a continuation of the Medieval Santo Volto. In my paper I want to demonstrate that some important characteristics of the genre cannot be accounted for by these theories, and that Cusa's *De visione Dei* offers a more viable approach.

Bent Holm: Reciprocal Reflections. Enemy images in the coronation festivities of Christian 4., Copenhagen 1596

During the coronation festivities of Christian 4. in Copenhagen 1596, various examples of performance of the "Turk" occurred, in quasi-ritual pyrotechnical, pageant and tournament connections; embodiments and visualizations of the evil dimension, seen in a religious perspective, but even with reference to the actual theatre of war. Focus will mainly be on the optics, the cultural readability of the events. The king himself performed as a fictitious pope, Sergius, whose name referred to a legendary heretic monk who allegedly assisted Mohammed in the construction of the

Koran. Remarkably enough, Sergius also plays a role in Islamic tradition, however in this case not as the Devil's agent, but as an example of Christian recognition of the revealed truth.

Camilla Horster: Reviving Classical Latin – a language change project

It is well known that neo-Latin is the result of Renaissance humanists' decision to imitate and revive the norm of the Classical Latin language, to change the Latin of their time. Modern theories of languages that are changed deliberately by their users – an achievement that is often denied by theories of language change – stress the importance of social status. In the preface of Valla to his *Elegantiae*, for instance, it is evident that the humanists' reviving the Classical Latin norms is not merely a linguistic matter, but of importance for the Renaissance humanist's identity as a successor to the ancient Roman culture. Through examples of humanists' use of the subjunctive mood and tenses, this paper wishes to analyse to what extend this strong identification with and reference to the Classical language and culture help the humanists actually change the Latin language.

Håkan Håkansson: The ancient wisdom of the Goths: Johannes Bureus (1568-1652) and the appropriation of Neoplatonic philosophy in early modern Sweden

The Swedish polymath Johannes Bureus (1568-1652) – Royal Librarian and close friend of king Gustavus Adolphus – is primarily known as an exponent of early modern "Gothicism", i.e. the idea that the ancient Goths of Scandinavia were the first rulers of Europe and Sweden the true origin of Western culture. Less known is Bureus' interest in Neoplatonic philosophy and its importance to his historiographical work. Influenced by Ficino, Pico della Mirandola and Reuchlin, he viewed the ancient Goths of Sweden as the original *prisci theologi* and the Scandinavian runes as a "Gothic Cabala", in which the secrets of all sciences and philosophical disciplines had been hidden for posterity. Drawing on Bureus' notes, glosses and excerpts from textual sources, this paper discusses Bureus' appropriation of Neoplatonic philosophy to bolster his view of the past and to lend credence to his attempts to recover the lost wisdom of the Goths by explicating the runes.

I

Tzortzis Ikonomou: Dante as Cosmopolitan figure in Renaissance Europe

Throughout Europe writers found inspiration in the *Divine Comedy*, Dante's monumental epic poem. The poem's allegorical vision of the afterlife and his imaginative voyage through the three realms gave poets a model to imitate and many of them encounter Dante in person in these visionary voyages. During the Renaissance, poets and writers all over Europe, within different cultures, and often with different ideologies make use of the exemplary structure of the visionary voyage, fitting their purpose, i.e. a manifestation of the proper philosophical beliefs. Since they are written in *terza rima*, the rhyme scheme used by Dante the connection becomes more evident. The intent with this paper is to show how Dante becomes a truly Cosmopolitan figure. Amongst the works I will examine we find Matteo Palmieri's, *Città di Vita*, (1465, Florence), Marino Ionata's, *Il giardino* (1490, Naples), Benedetto Luschino's *Cedrus Libani* (1510, Florence), Bartolomeo Fallamonica's *Canti* (Genoa, 1500).

J

Gottskálk Jensson: The problem of the early Renaissance in the historical scheme of Icelandic literature

The rise of Italian vernacular literature, the early Renaissance of Dante, Petrarca and Boccaccio, coincides with the flowering of Icelandic vernacular literature, the historical sagas, collections of ancient myths and poetic/scholarly treatises. Parallels abound between the two literary corpora, e.g. a worldly focus on the politics of the patria, clan conflict and the fortunes of private individuals from recent history, not to mention innovative studies of pagan mythology and vernacular poetics. Yet, while Jacob Burckhardt, the cultural historian of the Renaissance in Italy, saw 14th-century Tuscan letters as part of the rebirth of classical culture, Finnur Jónsson, the grandfather of modern Old Norse studies, saw just the opposite in the stylistic sophistication and play with tradition of 14th-century Icelandic literature, viz. a Verfall from pristine antiquity and the beginning of a dark age.

Mats Kamp Jørgensen: Metatheatre in Beaumont & Fletcher's *The Knight of the Burning Pestle*

Things are not always what they seem on the vibrant Shakespearean stage. Metatheatre seeks to either subvert, or intrude upon, the suspension of disbelief in its audience, thereby foregrounding its rituals and conventions and calling attention to the artificial representation of theatre-as-life on the stage, but also, conversely, the inherent theatricality of our everyday lives (life-as-theatre). Its purpose can be alienating (e.g. in a modern context, Bertolt Brecht's *Verfremdungseffekt*), political or satirical; comedic or merely referential in nature. On the Early Modern stage, usage tended to gravitate towards an intertwined combination of comedy, satire and reference, and the prime example of a whole play revelling in its own metatheatricality, is to be found in Beaumont & Fletcher's satire on citizen taste and artistic integrity. Via use of metatheatrical devices, The Knight of the Burning Pestle cements itself as an early example of avant-garde theatre. Blurring the lines between actors and audience – exemplified in the forceful commandeering of an acting company to suit the whims of a disgruntled grocer, his wife and their apprentice — social satirisation through reappropriation of theatrical convention is the fundamental motive of this seminal work, most evident in its treatment of the play-within-the-play and its integration of intertextual referencing.

K

Britt-Marie Karlsson: Chastity and exposure: Platonic love in the work of Hélisenne de Crenne (French 16th Century)

Love is the central theme in the texts of Hélisenne de Crenne, written in different genres during the French 1530s and 40s. Crenne's literary work illustrates the exposure of the women of her time, expected to lead a chaste life, while being exposed and exposing themselves in different social contexts. Crenne stages this duality and the implications the choice between love and marriage, as well as freedom and dependence, might have. The texts, rooted in traditions such as those of the *exemplum* and of the literary genre of confession, do not provide simple answers, but invite their readers to contemplate the examples put forth, depicting both physical and platonic love.

Sari Kivistö: 'Knowledge puffs up': Vives and his followers on scholarly vices

In his *De vita et moribus eruditi*, Juan Luis Vives outlined the moral character of the Christian learned man. Vives stressed that scholars should understand the limits of human knowledge and avoid looking for the augmentation of their own glory. This short work on the scholar's character, arrogance and empty glory became an important source text for seventeenth-century Pietists and other religious critics on scholarly vices. For instance, the philosopher and an abbot from Prague, Hieronymus Hirnhaim, who criticized learning from the skeptical perspective, and the Lutheran pastor from Augsburg, Theophilus Spizel, who composed volumes on the happy and the unhappy

scholar, referred to Vives's diatribes against the decay of knowledge. I will discuss the influence of Vives's treatise on the late seventeenth-century polemics against human learning. The paper is part of my larger research project on scholarly vices and conflicting disciplines in the early modern university.

Martin Kjellgren: By Natural Means – *Magia Naturalis* and Sorcery in Lutheran Discourse

In 1610s, the province of Östergötland would become the scene of the first large-scale witch-hunts in early modern Sweden. Traditionally, these persecutions and trials have been taken as examples of how magical practices became part of the forbidden practices that orthodox clergymen strived to root out among their congregations. In contemporary texts, it is also possible to see how the clergy regarded themselves as the soldiers of God, fighting against the demonic forces that tried to deceive Christian people into apostasy in the final age. Yet as is discussed in this paper, the 'orthodox' view on magic, exemplified by the writings of the clergyman Ericus Johannis Prytz (1587-1637), was far more complex, and with much more in common with the intellectual traditions of the Renaissance, than is usually assumed.

Sofie Kluge: Erotic Desire, Religious Yearning, Narrative Drive. *Vida* by Teresa of Ávila

The paper concerns the "aesthetic christology" found in Teresa of Ávila's *Vida* (1562/1588), particularly the development of Christian theological aesthetics into a both highly spiritual and deeply sensual writing. Teresa's autobiography is based on a view of the flesh and of words —the 'body' of language— as mystical images of the divine and mediates the spiritual and the sensual through the development of an idiosyncratic idiom that is traditional in its mysticology and conventional in the choice of motives, but innovative in its highly eroticized rhetoric and the radicality of its christology. To the extent that this aesthetic christology is characterized by an extreme interpretation of the Christian mystical tradition, it is traditional in essence yet imbued with a 'modern' sensibility: although *Vida* remains within the confines of the Christian allegorical worldview that fostered it, it takes the eroticism contained in the concept of *unio mystica* to unseen heights.

Sergius Kodera: Timid mathematicians vs. daring explorers of the infinite cosmos:
Giordano Bruno, literary self-fashioning, and the *De revolutioninus orbium coelestium*

My paper examines Giordano Bruno's literary strategies in imagining, assimilating, and appropriating Copernicanism to Bruno's infinitist and vitalist cosmology and metaphysics. The talk will focus on a close reading of a passage from his Latin epic *De immenso* (1591) that has distinct echoes from Bruno's earlier Italian dialogues. I will discuss the specific ways in which Bruno created an emblematic image of himself as a prophet of a new age. I will argue that this kind of self-fashioning not only works as an embodiment for its author, who is representing his own *persona* as a speaking statue which prophesizes a new cosmology; the text moreover and at the same time evidences the (paradoxical) conditions under which Bruno thought that human minds (as monads) are able to reflect the incomprehensible infinite materiality of the sentient universe.

Miika Kuha: The Manuscript Witnesses of the *Chronica Venetiarum* of Benintendi de' Ravagnani (1318–1365)

In my paper, I will present an unedited Venetian chronicle, *Chronica Venetiarum*, written by one of the most important praehumanists in Venice, Benintendi de' Ravagnani (1318–1365). Ravagnani is best known for his letters to Petrarca and as an associate of doge Andrea Dandolo (1306–1354). The *Chronica Venetiarum* is a stylized and abbreviated version of a chronicle attributed to Andrea Dandolo (*Chronaca extensa*). Marcantonio Sabellico makes ample use of it in the first book of his *Historiae rerum Venetarum*.

Ravagnani's historical writings have not raised much scholarly attention despite of his eminent position as a promotor of humanism. Few extracts of the *Chronica Venetiarum* have been published based on the two modern manuscripts: BNC, Rome , S. Gregorio 30, (XVII s.) and BNM, Venice, lat. XIV. 177 (4607), (XVII s.). The third, and the sole medieval manuscript is conserved in the Princeton University Library (Garrett 156, XIV s.).

L

Per Landgren: Medicine and '*historia*': the Aristotelian concept of *historia* as an epistemic category

The University of Padua was probably the most prestigious of all European Universities during the sixteenth century. Students of medicine spent at least two years first in philosophical studies. The dominating Aristotelian in this subject was Jacopo Zabarella (1533-1589). It is well known that Zabarella emphasized the Aristotelian distinction between knowledge by experience and knowledge by reason. What is less known is that Zabarella also made a clear-cut epistemological divide in the academic disciplines between two epistemic categories: *cognitio particularis*, factual knowledge, and *cognitio universalis*, causal knowledge. What seems to be neglected in modern research is that, in Aristotelian contexts, this factual knowledge is called *historia*, and universal knowledge is called *scientia* or *prudentia* depending on the discipline in question. In this paper, this twofold Aristotelian pattern of *historia* (inductive knowledge) and *scientia* (deductive knowledge) will be explored in leading late Renaissance physicians and "physician historians" (Siraisi).

Jørgen Langdalen: Theatricality and power in Early Modern Rome

Sixteenth-century studies of ancient music and theater – notably those of Mei (1567–73) and Galilei (1581) – inspired a new form of courtly spectacle in Italy, later called opera. References to ancient practice accompanied the spectacle into the new century, but what had started as a humanist experiment within the confines of the court culture, turned into a public spectacle in the "mass culture" of the baroque (Maravall, 1986). The theater of the Ancients, admired by sixteenth-century authors for its power to "imitate" the passions, was now praised for its power to arouse them in the public. The theater became a medium of propaganda. In Rome under the Barberini, the opera was presented as the "revival" of ancient drama and thus as a proof of the legitimacy of the Papal State as successor to the Roman Empire. This development corresponded to what has been described as the "theatricalization" of the seventeenth century, understood as much as a cultural process as one related exclusively to the stage (Egginton, 2003). The paper addresses the question of theatricality and power through a reading of the hagiographical opera *Il Sant' Alessio*, performed in Palazzo Barberini in 1632.

Pia Schwarz Lausten: Christians vs. Saracens in Boiardo and Ariosto: Historical reality or literary topos?

The battles between Christians and Saracens are the central issue in two of the most popular Italian Renaissance epics, Boiardo's *Orlando innamorato* (1495) and Ariosto's *Orlando furioso* (first

edition 1516). It is the aim of this paper to analyze the representations of the Saracens in these texts and to explore whether the conflicts are to be interpreted as conflicts between Christianity and Islam - considering the great threat from the Turks at the time when these works were written - or as the results of literary genre-specific *topoï* without any direct relation to the historical reality, as many scholars have argued.

Else Marie Lingaas: Divine Mysteries and Obscure Allegories - Ficino's Orphic-Platonic Method

In the fourth speech of his *De amore*, Ficino states the need for a particular interpretation by an 'Orphic and Platonic poet', thematizing for the first time in his book his methodological approach to Plato's dialogues. Aristophanes' famous speech in Plato's *Symposium*, recounting how Jupiter cut the first humans in half to let them spend their lives searching for their other halves, seems to pose a specific interpretative challenge to Ficino. By emphasizing the need for interpretation and unveiling of the "mysterious" speech, Ficino comes close to stating a hermeneutical programme for his Orphic-Platonic approach to ancient texts. In my paper I will discuss his solution to the problem, and compare this to other parts of his elaborations on Orphic themes, such as his reading of the three Graces.

M

Peter Madsen: Faith or Trade: Conflicting Motivations in Perceptions of the Ottoman Empire

Formulating a Bull shortly after the Ottoman conquest of Constantinople pope Nicolaus V treathened people who were involved in trading relations with the Ottoman Empire with exclusion from the church. This is a symptom of conflicting motivations in perceptions of the Ottoman Empire as well as modes of practical relations. Constructing European relations to the 'Turk' exclusively in terms of the predominant Christian discourse does not really hit the mark. A few literary works can demonstrate this point. In 1455/56 Hans Rosenplüt at the local level displayed the Turkish Sultan as an ideal Prince in a Shrovetide play. Around 1500 two early bestsellers at the European level provided examples of widely different approaches to the Islamic Middle East: Sebastian Brant's *Narrenschiff* and the anonymous novel *Fortunatus*. In Rosenplüt's play as well as in Fortunatus we can register the point of view of the merchant.

Mats Malm: Early Modern English Critique of Poetry: A Formal Aspect

It is well known that beside the flowering literary production of Early Modern England, there was also severe mistrust and critique of poetry. Common to most discussions of the threat of poetry is that they focus on content: poetry in itself consumes time that could have been used for better things, but above all it is mendacious and sets forth bad examples of persons who let their passions dominate them et cetera. Certainly, these aspects are the most obvious ones, but they should be completed with a view to the dangers not of content but of language itself. This aspect is much less debated in the material – but the reason may be that it was taken for granted at the time, in ways not obvious to the modern scholar. The paper thus aims at clarifying a less conspicuous aspect of the status of poetry in Early Modern England.

Marianne Marcussen: Artists and Patrons: The implementation of perspective in France in the 15th and 16th centuries

The invention of perspective in the first decades of the 15th century by the Italian architect: Filippo Brunelleschi (1377-1446), was a shift of paradigm for the pictorial arts, comprising all pictorial genres, to which should be added, that Brunelleschi was also trained as a goldsmith. But, how and how fast, did perspective develop outside Italy?

Here I focus on France, where it seems that both artists and patrons were well aware that perspective was something valuable to accept and implement in the artist´s curriculum. Therefore Italian artists were called to France, and as a "pay back" quickly adopted French stylistic acribie and elegance.

My paper will show examples from painting, relief, sculpture, and written sources, besides I am paying due respect to the Danish scholars who understood and cherished art from the early French Renaissance.

Gro Bjørnerud Mo: Royal deaths: Henry II (†1559) Henry IV (†1610)

Joachim du Bellay (1522-1560) writes a famous *Tombeau* (a literary tomb) when the French monarch Henry II suddenly passes away. The king dies from wounds he got at a tournament organized in 1559 to celebrate the peace of Cateau-Cambrésis. Some fifty years later, François de Malherbe, poet of the next generation (1555-1628) composes a series of poems depicting the death of Henry IV, the beloved monarch who in 1610 was brutally stabbed to death in the streets of Paris. A comparison of the poems written on these occasions ensures access to two memorable scenes of French history. It also allows for a close scrutiny of representations of the royal body. This paper is about the poetics and politics of such representations.

N

Lodi Nauta: Humanism and the medieval debates between realists and nominalists

As part of the restoration of classical Latin as the language for learned communication and composition, humanists launched a vehement attack on scholastic Latin. They found the scholastic language barbarous, ungrammatical, unintelligible and ugly, with its rebarbative jargon, its quiddities, haecceities, second intentions, suppositions, formal distinctions and a thousand more of technical terms and distinctions. The scholastic study of language, grammar and argumentation in particular was heavily attacked: in their attempt to describe the deep structure of language and the formal patterns of reasoning, scholastics not only used Latin as a meta-language for describing aspects of language (*suppositio, modi significandi* etc.), but they also turned Latin into an object of study. They thus made semantic claims about particular properties of Latin words and word classes. Using the linguistic usage of the classical authors as yardstick, humanists happily pointed to mistakes in these claims. This linguistic critique seems to be underpinned by a critique of entities such as essences, categories, transcendentals, essences, forms, and faculties that populated much scholastic philosophy. Not surprisingly, modern scholars have often detected nominalist strands in Renaissance humanism. In this paper I'd like to address this issue by analyzing the views of three humanists who have often been associated with nominalism (Valla, Agricola, Nizolio). I will argue that there is indeed what may be called a de-ontologizing tendency in humanism but that this was not necessarily inspired by nominalism or supported by it.

O

Lauri Ockenström: *Icones magicae* – categories of similitude in Marsilio Ficino's astrological magic

In premodern theories of magic the visual symbols were considered as intermediaries creating connections between earthly and celestial beings, or as baits caught by intelligible beings.

The virtue of magical images was usually based on the assumption of certain analogies and resemblances between an image and its object. The popular magic presumed certain evident but at the same time undetermined similarity between the talisman and the person to be enchanted, usually by means of a human figure. The learned tradition of astrological magic, instead, required more sophisticated and philosophically justified analogies between terrestrial, celestial and transcendent levels of the universe and between macrocosm and microcosm. This paper explores Marsilio Ficino's theoretical subdivision into three "classes" of resemblances – iconic, personified and symbolic – as exposed in his *De vita Libri tres* (1489), and its roots in earlier tradition of illustrated astrological manuscripts.

P

Marianne Pade: The Letters of Niccolò Perotti (1430-1480) between fiction and reality

The paper will examine a number of Niccolò Perotti's letters of dedication to translations and philological and literary works. It will demonstrate that Perotti's numerous allusions to classical authors constitute an integrated part of the letters' message and discuss whether this practice should be taken into account in definitions of the letter genre in neo-Latin literature. It will compare the findings from Perotti's letters of dedications with examples of his letters from other epistolary sub-genres and it will also attempt to find examples of this style in later neo-Latin letterwriting.

Letizia Panizza: Celio Secondo Curione's Re-designing of the Afterlife in *Pasquillus ecstaticus* of 1544: Abolishing the Hierarchies

In the first half of the 1500s, before the decisive break of Luther with Rome, reformers in Italy and Germany questioned the rigid hierarchical structure of the afterlife, especially that intermediate area between Heaven and Hell known as Purgatory. The architecture of these three zones found its most complete expression in Dante Alighieri's poem, *Divine Comedy*, inspired by Dionysius the Areopagite's Platonic hierarchies.

For Celio Secondo Curione (1503- 1569), an Italian Evangelical who fled to Geneva and then Basle in the early 1540s, a radical re-designing of this afterlife, was long overdue. In its place would be a City of God governed by New Testament principles and those of the early church, a structure more egalitarian than hierarchical. The literary result was the dialogue, *Pasquillus ecstaticus*, of 1544, to some extent a parody of Dante, more recent Florentine Platonism, and the 'papal' Catholic Church. The interlocutors are an unlikely pair of heavy stone statues firmly rooted to the earth of papal Rome: Pasquino and Marforio, recognized by all and sundry as masters of satire against pope and Curia, who have become the Antichrist and the Whore of Babylon respectively.

Sigurður Pétursson: På strejftog med Thomas Fincke

For de fleste er Thomas Fincke (1561-1656) først og fremmest kendt for to ting: 1. hans andel i ødelæggelsen af Uraniborg og Tycho Brahes instrumenter på Hven og 2. den nepotisme han lagde for dagen som professor ved Københavns Universitet i 65 år. Men Thomas Finckes deltagelse i såvel det offentlige som private liv strakte sig over et langt større virkefelt. I sit lange liv oplevede han mere og efterlod sig flere spor end de fleste danskere af hans generation. Det påtænkte bidrag til renæssancens historie i Norden skal ikke betragtes som en apologi for Thomas Fincke men et forsøg på at give et mere nuanceret billede af hans mangesidige virke i adskillige lande. Vi vil følge ham på hans togt igennem livet og gøre kortvarige ophold ved nogle milepæle undervejs og i situationer kun få kender noget til.

Hanne Kolind Poulsen: Kunst og knuder i renæssancen. Om Albrecht Dürers *Sechs Knoten* som kunstnerselvfremstilling.

"Zweihundert Jahre Wissenschaftlicher Dürer-Forschung brachten für die Sogenannten Knoten-Holzschnitte kaum Gewinn. Alle Interpreten scheiterten an diesen Werkkomplex – wenn sie es nicht vorzogen, die Folge lediglich zu erwähnen oder in Werkverzeichnissen bloss mitzuschleppen"!

Således skriver Schoch, Mende og Scherbaum lidt nedslående om Dürers seks "knuder" i deres omfattende registrering af Dürers træsnit fra 2002 (nr. 142-47). Disse "Knoten" – som Dürer selv benævner dem – har altid været lidt af et mysterium. Som håndværk er de fuldstændig enestående. Og som matematik er de fabelagtige. Men hvad betyder de? Hvorfor laver Dürer seks store, ornamentale træsnit, der tilsyneladende ingen mening har, men som man ved, han selv værdsatte og benyttede som gaver.

Forskellige Dürer-forskere har, trods værkernes modstandsdygtighed overfor fortolkninger, alligevel forsøgt sig. Disse bud skal diskuteres, og i lyset af dem vil jeg fremsætte et forslag til en ny forståelse af værkerne.

R

Mikael Bøgh Rasmussen: Networks, patrons and audiences for images of the Turks in the 16th century. The navigation of an artist and the changing character of his images of the Turks in relation to available networks and prospective audiences

Focussing on the graphic artist Melchior Lorck (1526/27-after 1583), the paper will address the impact of personal, professional and economic networks in the tuning of images of the Turks in Northern Europe in the late 16th century. Through a mapping of his networks of publishers, humanists and other artists at different times and places during his career and then comparing the results with his production at the same times and places of images with Turkish motifs, such impact may be analyzed. As it seems, the artist changed both the range of his motifs and their character according to which network he connected to and according to which audience he was most likely to address through it. Lorck's Turkish images did not only result from acute observation and objectivity, but also, when seen in the context of his social and economic life, from interests in marketing and economic and social profit.

Valery Rees: Laughing with Plotinus: a new look at the stars

Marsilio Ficino has often been presented as an astrologer-magus. Throughout his works he expresses a keen interest in astronomy and astrology, discussing planetary motion, eclipses, celestial influence, horoscopes and synastry with equal relish. In 1489 he wrote a spirited defence of medical astrology, and his book *On the Sun* paved the way, at least philosophically, for heliocentric thinking. Yet all may not be quite as it seems. In 1494, as debate on astrology intensified in Florence, he seems to take up a position of detachment. This paper will examine the stance expressed in his letter to Angelo Poliziano of 20 August, 1494 and will relate it to wider concerns, including contemporary issues of prophecy and free will. In proclaiming his alignment with Pico and Poliziano who lashed out against astrologers, Ficino becomes aware of the dangers of too much allegorical fancy, but takes refuge, in good humour, with Plotinus.

S

Raija Sarasti-Wilenius: Latin Drama in Sweden (16th and 17th centuries)

Among the numerous works of Latin literature produced in Sweden (which then included Finland) in the sixteenth and seventeenth centuries, drama is conspicuous by its relative absence. The playwrights mainly used Swedish and only a few Latin plays were composed. Latin plays were performed, but they were either classical dramas, popular contemporary dramas by German or Dutch authors, or dramas written by foreigners having a connection of some sort with Sweden. The situation was largely similar in all Nordic countries. This paper discusses what kind of traces of Latin drama and phenomena closely related to it there are to be found in the margins of vernacular drama in sixteenth- and seventeenth-century Sweden. Moreover, the absence of Latin drama invites a question why writers, who eagerly produced Latin verses and orations, did not direct their energies to the writing of Latin plays, too.

Kristiina Savin: Sighs of Desire: Spiritual Breathing in Early Modern Literature

Sighing is a gesture typical of pre-modern times. Texts from antiquity, the middle ages and the early modern period abound with interjections such as the Latin *vae! heu! proh!* In 16th and 17th century devotional literature, one finds a particular kind of prayers called sighs (*suspiria*). In the pastoral novel, intense sighing, accompanied by blushing and tears, is an idealized expression of erotic desire. Diverse physiological and medical peculiarities of breathing were treated in books of physiognomy. Sighs were also discussed in several academic disciplines dealing with the emulation and dissemination of feelings: homiletics, rhetoric and poetics – as well as in art forms like painting and the opera. This paper investigates sighing from both a theoretical and a performative perspective, pointing out time-specific strategies for mobilizing psychological resources and manipulating bodily expressions. In the broad repertoire of sighs, those of longing and of love – both heavenly and earthly – are focused.

Elisabeth Scheele: War and peace in Erasmus of Rotterdam and his correspondents

War and peace is a central theme in the work of Erasmus of Rotterdam and his correspondents.
        The humanist Erasmus tries to separate war from antiquity's portrayal of its beauty, glory and sweetness by describing it as a horrible tragedy. In the *Adages* about the Trojan War, an "*Iliad* of troubles*", he quotes Cicero on the marriage of Paris and Helen, the "cause of countless misfortunes". In his dialogues, war is often the subject, as it is in his correspondence, and is seen as a male characteristic. Hatred and the ambition to conquer new territories always gives Charon much work to do in ferrying the victims. No one listens to peace efforts, which are like preaching to the deaf.

Lene Schøsler: Intended and unintended linguistic intertextuality illustrated mainly by Montaigne, Rabelais, and Calvin

My paper proposes to extend the concept of intertextuality to linguistics. My use of this term partly refers to Oswald Ducrot and his concept of polyphony. This term implies that it is necessary not only to distinguish between the physical speaker / writer on the one hand and the physical listener / reader on the other hand, one must also consider the fictive speaker / writer and the fictive listener / reader of the text. Moreover, additional fictive levels may exist. Possible discordances between the fictive and physical levels permit so-called polyphonic interpretations. Any text, whether written or spoken, contains a number of indications or clues that permits the receiver to construct one of

several possible interpretations, attributed to one of a number of speakers / writers / listeners / or readers. These indications may be explicit or implicit. I will distinguish two types, and my talk will concern the second of these types. The first is close to Ducrot's term polyphony. The second less so.

Ducrot, Oswald (1998) *Dire et ne pas dire. Principes de sémantique linguistique*, Paris: Hermann, 3e éd. aug.

Erland Sellberg: Cosmopolitan ideas: Neo-platonic thinking in 17th century Sweden

The paper will focus on the impact of Platonic philosophy on the circles of politicians, young noblemen, and learned men close to Queen Christina, including Georg Stiernhielm, who in the 17th century had a successful career in public service. Stiernhielm's writings embraced practically everything from poetry to linguistic speculations. The (Neo-)Platonic ontology was condemned by the Pope as more dangerous for the faith than Aristotelian thinking. In the wake of the Reformation, however, it became common among spiritualists and utopians to harbour Neo-Platonic views. Stiernhielm was convinced that scholastic and Aristotelian philosophy could not be used to solve questions important to humanity. He thought that if one could find what really connected disparate theories, creeds and languages, one could also find a way to bring a disharmonious mankind to redemption and harmony. My paper will discuss different ways of using these Pansophical and neo-Platonic ideas in politics, according to Stiernhielm and others.

Ásdís Sigmundsdóttir: George Pettie's Creative Rewriting of the Novella Genre

In the paper I propose to discuss the transformation of the Italian novella in late 16th century England. When the novella was introduced to England through French and English intermediaries/translators in the 1560s it was soon adopted and adapted by English writers. One of the most creative uses of the genre was in George Pettie's *Petite Pallace of Pettie his Pleasure* from 1576. Pettie's work is a creative, mischievous and at times irreverent coalescing of the classical tradition and new literary fashions that were popular in the last decades of the 16th century, the Italianate novella and Euphuistic prose. In the paper I will argue that the work was an attempt to create a poetic prose English and a narrative mode that fit the sensibilities of the University educated gallants of the period.

Karen-Margrethe Simonsen: Human Rights: Power and Theatrical Performance in the early modern period in Spain

The paper investigates the staging of universal humanity, barbarism and human rights in different theatrical discourses inside and outside Spanish theatre. The focus will be on the relation between papal/national sovereignty and the formation of individual, international and universal rights. How is power and powerlessness presented and staged? The aim is to show how the use of human rights discourses both work as a legitimization and as a deconstruction of power. Human rights discourses, while drawing on canonical texts from the middle ages and the renaissance, change the idea of the human being and his/her natural rights in the early modern period after the conquest of America in 1492. Examples will be from Lope de Vega, Calderón de la Barca, Bartolomé de las Casas, Francisco de Vitoria, Hernán Cortés and Bernal Díaz del Castillo.

     The paper is inspired by the recent discussions of the function of human rights in relation to the building of nations or empires (See for instance Costas Douzinas, *Human Rights and Empire*,

2007, Ulrich Beck and Edgar Grande, *Cosmopolitan Europe*, 2007, and Etienne Balibar, *We, the People of Europe? Reflections on Transnational Citizenship*, 2004).

Per Sivefors: "To dream that you kiss a person signifies loss": Interpreting erotic dreams in early modern England

This paper focuses on erotic dreams in early modern English culture. Its main suggestion is that descriptions and interpretations of erotic dreams until the seventeenth century operated on a symbolic rather than sexual level, i.e., erotic dream content was commonly seen as signifying something "outside" sex itself. In line with this observation, the paper tracks a general tendency for dreams to lose in epistemological prestige in the seventeenth century and increasingly emphasize the individual's inner life rather than implications of angelic messages or predictions of the future. Arguably, the individual's sexuality is at the focus of this change, foreshadowing in important ways later developments in e.g. Freudian psychoanalysis. Although thus providing a broad and general perspective on its topic, the paper offers more specific discussion of works of dream interpretation such as Thomas Hill's *The Most Pleasant Art of the Interpretation of Dreams* (1576) as well as literary texts by Lyly and Spenser.

Dariusz Sniezko: Colder is better: Scandinavia in Polish renaissance descriptions

The aim of my paper is a short survey of literary images of the Scandinavian territories in selected outstanding early modern examples (Miechowita – Kromer – Bielski – Vetter). A proposed categorisation includes both anthropological (a climate, a body), historical (the barbarian tradition) points of view and the consequences of the classification of genres (a geographical treaty, a universal chronicle, a romance, a personal report). As a result, the title representations reveal tensions between the strange and the familiar, between a sense of community and a sense of separation, at last – between a stereotype of mental maps and personal experience.

Matthias Stephan: The Rhetoric of Infidelity: A comparison of scenes of adultery in Dante, Boccaccio and Christine de Pisan

This paper contends that the rhetorical devices, diction, and expressed points of view within the text, both social norms and critiques can be explicated. Through a specific look at scenes of adultery in *Divina Commedia*, *Il decamerone*, and *Le livre des trois jugemens*, the respective authors both belie their own historical situation, as well as present a social critique of both conventional morality, gender roles, and the role of rhetoric itself. Each of the female characters use different language, strategies, and argumentative stance, to present their case, and the critique is further demonstrated through the author's role in the presenting and contextualizing the story, both within the scene and in the larger body of work. Using those scenes, it is possible to discuss how adultery was perceived and understood in different societies and classes in the Middle Ages (1300-1440) and in different contexts (Florence, Tuscany, France).

Joseph Sterrett: 'This physic': Prayer as immune space in early modern English drama and poetry

In Act three, scene three of *Hamlet*, the Prince forgoes an opportunity to take revenge upon his uncle Claudius because he believes he has come upon him in prayer. This paper will compare this

scene with two other literary representations of prayer as immune space, a space of liberty recognised and perhaps contested by an otherwise fractious community. George Herbert's 'Prayer (1)' and John Donne's 'La Corona' sonnet series both present prayer as a place of refuge--one an active military citadel, the other a cloistered place of withdrawal. Each offers an imaginative image of how prayer could be conceived both consistent with and stretching beyond theological diktat. I will draw upon social theories of immunity and sanctuary still extant in the seventeenth century as well as more recent emphases by Jacque Derrida and others to explore how the act of prayer itself could be a vital site of social exception.

Per Sigurd Styve: The Rhetoric of Anachronism: Visual Fabrication of Historical Identity in the Late *Quattrocento*

The consciousness of time in the late *quattrocento* is one of the most complex in European history. Different conceptions of time coexisted within different contexts: cyclical time in the popular practice of Christian astrology; the renewal of antique theories of cyclical time; the generally increasing eschatological consciousness; and the emergent awareness of abstract time with the advancement of the mechanical clock. This new sense of abstract secular time within the social and economic elite, made the imminence of death and thus the memory of oneself for posterity, two crucial concerns.

The merchants took advantage of this situation in the decorations of family funeral chapels. By having their own portraits represented in Christian contexts, they thus fabricated fictitious historical identities of themselves for posterity. This paper aims to show that the insertion of these portraits in privileged positions in relation to important biblical events or figures both uses and presupposes a complex consciousness of different conceptions of time.

Juan Carlos Cruz Suárez : *Hominem te esse cogita. Empresas morales* by Juan de Borja in the late Spanish Renaissance

The admonition of the *narratio philosophica –hominem te esse cogita–* is crowned by a skull set in the centre of the image. This *memento mori* is the last emblem chosen by Juan de Borja to end his *Empresas morales* (First edition: Prague, 1581). This selection is not casual, but exhibits the intention of the author to state a final warning: *Tempus irreparabilis est*, and for that reason we are "forced" to live according to a moral regulation –which, of course, is deeply connected to some specific socio-cultural and political schemes. If we consider that Juan de Borja was a prominent Jesuit, it will be unnecessary to mention what sort of moral he is encouraging us to follow.

In this paper I will attempt to examine the meaning of some of the most significant emblems of *Empresas morales*. Furthermore I will concentrate in pointing out the significance of those emblems in the general context of the Spanish thought at the end of the XVI century. This approach will also aim at placing this book within the European emblematic tradition in the Renaissance, determining what is linked with that tradition and what is a particular characteristic of the Spanish socio-cultural and intellectual ideology.

Gert Sørensen: Machiavelli - Between Cruelty and Republican Order

Often Niccolò Machiavelli has been defined either the dark prince of brutal power or the white angel of the *vivere politico*. However, in the case of Machiavelli each of these categorisations fails. Following the line of thought of the Italian philosopher Roberto Esposito, who in his book *Pensiero vivente* (2010) tries to identify the possible distinctive features of Italian philosophy, this paper

turns to the inevitable contrasts of real political life. In this respect, the secretary of the Second Chancellery of Florence outlines a concept of politics in quite the opposite way in which former chancellors like Leonardo Bruni did when they excluded from their ideals of the *buon governo* the moments of violence. Machiavelli goes back to the very origin of politics including in the strategies of societal order the almost permanent dimension of warfare ("non può essere buone legge dove non sono buone arme"). In might even be opportunistic to compare Machiavelli to the famous painting of Leonardo da Vinci, *la battaglia di Anghiari* (*Palazzo Vecchio*), now gone lost but of which we can make an idea from some fragments of crazy horses and distorted human faces copied by Rubens in order to remind ourselves of the cruelty that have been expelled from modern concepts of politics to the extent that we often have been surprised of its existence.

T

Anders Toftgaard: Giacomo Castelvetro and late Renaissance italianism in Denmark

In exile from his beloved Modena, Giacomo Castelvetro (1546-1616) travelled in a Europe marked by Reformation, counter-Reformation and wars of religion. He transmitted Italian Renaissance culture to the court of James vi and Queen Anna of Denmark in Edinburgh, to the court of Christian iv in Copenhagen and to Shakespeare's London, while he incessantly collected manuscripts on Italian literature and European contemporary history. The purpose of my contribution is to point to Castelvetro's presence in Denmark in the period around Christian iv's accession and to describe two of his unique manuscripts in the collection of the Royal Library; one containing a collection of Italian proverbs explained by Giacomo Castelvetro himself and the other one containing poetry and satire. I will interpret Castelvetro's presence in Denmark as a sign of a budding Italianism in Denmark in the era of Christian iv.

Victor Plahte Tschudi: The picture of a painting: the Urbino panel unveiled

The so-called Urbino panel, also known as *Città Ideale*, belongs to an enigmatic group of Renaissance pictures: A deserted cityscape recedes on either side of a baptistery-like building. No one knows exactly when it was made, who made it, or what it represents.

This paper argues that the panel's unusual traits and ambiguous reality reflect the fact that the painting depicts another painting. Filippo Brunelleschi had reportedly introduced the rules of perspective in a wooden panel that was lost, but described by Antonio Manetti in a text from the 1480s.

The Urbino panel corresponds historically, iconographically and conceptually to Manetti's description. It illustrates neither a real nor a wholly fictive space, but art itself, in its attempt to recreate a legendary, lost painting. The panel' representation of its own origin, so to speak, signals not the beginning of art history – but of art history in art.

W

Dirk van Waelderen: "Celebrating the Orient": the Ottoman Turks in prints and public festivities of the Habsburg Netherlands

The Habsburg Netherlands with their important trade cities and urban privileges had a long tradition of public celebrations, like the joyous entries and the processions. In the Netherlands of the 16th century the different urban, governmental and religious elites displayed their power and their influence and put their mark on the art of public pomp and circumstance. The conflict between the Habsburgs and the Ottoman Turks was a returning theme in several celebrations and their prints. The 1549 triumphal celebration in Antwerp for the future Spanish king Philip II (1527-1598) was one of the many examples during the Habsburg reign. One can wonder if the portrayal of the

Ottomans during these celebrations was part of the traditional, late-medieval display of the exotic enemy or if there were any timely adjustments?

Andrew Wheatcroft: Depicting the Enemy: western cultural constructions of the Ottoman East before 1700

Western images of the Ottoman East, from the development of printed images onwards, seem to be uniformly stereotypical. Yet is this in part an assumption derived from viewing too limited a range of visual material? The easiest and most popular option within the print market was to feed audiences with conventional and culturally acceptable stereotypes, which were in turn generated more in the same vein. Yet artists as different of the Danish artist Melchior Lorck depicting 16th century Istanbul or the Dutch engraver Jan van Luyken presenting 17th century Barbary– worked from radically different perspectives - display a dissent from prosaic repetition of the conventional East. Lorck's detachment and van Luyken's fervent engagement disrupted the western noms for presenting the Ottoman domain.

Mathias Wivel: A Look Back. Titian's Early Portrait of a Man at *Statens Museum for Kunst*

This paper will address the attribution, creation, and context of the Venetian Portrait of a Man at *Statens Museum for Kunst*, Copenhagen. Commonly attributed to Titian (c. 1488/90–1576), the picture will be examined in the context of his early oeuvre, as well as the broader and very dynamic artistic milieu of early sixteenth-century Venice. Evidence from recent technical examinations will be considered and comparisons will be made with a number of other paintings, including a recently discovered and strikingly similar contemporaneous portrait by Titian. Last but not least, the old identification of the sitter as Titian's teacher Giovanni Bellini (c. 1440?–1516) will be discussed, and a proposal for the picture's creative genesis will be made.

Y

Susan Yeoman: Boccaccio's Use of Literary Sources

In the mid-fourteenth century the Italian author Giovanni Boccaccio (1313-75) composed *De mulieribus claris*, a work consisting of 106 biographies of women ranging from Eve to Medea to Queen Joan of Jerusalem and Sicily. Despite limited access to Greek sources in the *Trecento*, Boccaccio chose to portray a considerable number of women from Greek mythology, which thus offers an interesting example of the novel literary tendencies employed in the early Renaissance. Boccaccio considered it important to come as close to his source material as possible and emphasises the importance of Antiquity for his own literary work. In examining Boccaccio's use of classical source material, in particular the Homeric corpus, in *De mulieribus claris*, this paper explores how the literary methods of Boccaccio manifest themselves in practice, which also presents deeper insights concerning the new literary productions of the Renaissance.

Z

Peter Zeeberg: Episk hyrdedigtning: Johannes Amerinus' *Egloga nova et festiva, de pacis foedere* … (1573).

Det er karakteristisk for den nylatinske poesi at den holdt sig tæt til den antikke litteraturs genrer. Nye genrer opstod kun ti meget begrænset omfang. Til gengæld udnyttede man de eksisterende genrer kreativt, i nye sammenhænge og til nye formål. Også direkte genreeksperimenter forekom.

Et godt eksempel har man i bukolikken eller hyrdedigtningen, hvor der på grundlag af relativt få tekster fra antikken udviklede sig en frodig og vidt forgrenet renæssance-genre.

Dette foredrag fokuserer på et enkelt eksempel på eksperimenterende hyrdedigtning, nemlig den danske latindigter Johannes Amerinus' (ca. 1550-1605) ekloge om fredsslutningen efter den nordiske syvårskrig (1563-70). Dette digt forener to genrer, den mest ydmyge og den mest ophøjede. Det begynder som en traditionel hyrdescene, men udvikler sig gradvist til et lille epos om Syvårskrigen – og tilbage igen. Digteren udnytter effektivt kontrasterne mellem den officiøse heroiske beretning og den almindelige befolknings dagligliv og lidelser.