



## INDIVIDUAL PAPERS

Samuel AGBAMU, see Session LARN & ZIRAK-SCHMIDT

Peter K. ANDERSSON, see Session ANDERSSON *et al.*

María ÁNGELES ROBLES, independent scholar

### **Justus Lipsius' *Dissertatiuncula apud Principes*: a conciliatory model between cosmopolitan and nationalist identities.**

The text to be commented on is the *oratio* that Justus Lipsius delivered to the Archdukes Isabel Clara Eugenia and Alberto in 1599. The text was published as *Dissertatiuncula apud Principes* in 1600 in Antwerp by Christophe Plantin. The edition is accompanied by the *Panegyricus Traiani*, a speech written by Pliny the Younger in honour of the emperor Trajan. My paper focuses on the analysis of Justus Lipsius' speech to the archdukes. First of all, I will contextualise the historical moment in which Lipsius' speech takes place, since the archdukes' stay in the Netherlands was not an easy one. My task is to show the polyphony of identities that appears both in the paratexts and in Lipsius' speech. In the preface to his edition of 1600, as well as in the dedication to the reader, the humanist deals with biographical aspects of the archdukes, highlighting the individual identity of each of them. With regard to his discourse, *Dissertatiuncula*, Lipsius presents a miscellany of identities, the subject of commentary, on the one hand the nationalist identity of the archdukes, on the other the identity of the Belgians, identities that finally converge in cosmopolitanism.

Bjørn BANDLIEN, University of South-Eastern Norway

### **Identity by proxies: The many voices in Paul Trane's *album amicorum*.**

This paper will discuss the formation and consolidation of ideas about friendship, community, and the self in the *album amicorum* of the Norwegian student, *rector* and priest Paul Trane (c. 1581-1647). The early modern *alba amicorum*, or *stammbücher*, collected greetings, quotations, poems and often illustrations, from various people to its owner. These books can be characterized as a tool in the formation of a personal identity within larger communities, and were especially popular among students during travels abroad, and sometimes supplemented later in life. Although Paul Trane himself hardly wrote anything during the four decades his *album* was in use, abroad and at home, there were many visiting students, officials, priests,

nobility, officers, as well as several family members of different trades, who signed greetings and drew maps, emblems and allegorical drawings. To these were added printed illustrations and portraits, of both political, academic and religious character, that partly suggest Trane's interests in the wider world, as well as troubled confessional identities within his network and the local community that included several crypto-catholics.

Anders Kirk BORGGAARD, see Session BORGGAARD *et al.*

Nadia CANNATA, Sapienza Università di Roma

### **Linguistic identity and its rise in the Early Modern Period.**

The paper approaches the complex issues involved in accounting for the identity – birth, historical development, status – of languages and of their varieties and perceived identities in the Late Middle Age and Early Modern Period.

The medieval conception that languages belong to two categories – *gramaticae* and *vulgares* – shared by scholars from Isidorus to Dante and Petrarch, gave slowly way in the Early Modern period, and at the same time, the languages which we now term as 'national', acquired their modern names, and started their acknowledged history.

The paper argues that in determining life and death of linguistic concepts historical sociolinguistics plays a crucial role. Through a review of some of the available documents describing language, spanning linguistic areas and centuries of European history (Paulus Diaconus, Bede, Salimbene de Adam, Dante, Leon Battista Alberti, Nebrija, Bembo among others), the paper will discuss the changing perception of linguistic 'identity' in European cultural history over the centuries, and its dependency on the linguistic awareness and current conceptions about language and its nature.

The paper aims to illustrate the extent to which the concept of 'linguistic identity' is the product of modern thought, and was not shared in the Middle Ages.

Patrizia CARMASSI, Herzog August Bibliothek

### **Confirming identity in letters? Post-humanistic discourse and definition of identity in the circles of XVIIth century philologists.**

The contribution intends to analyze a selection of the correspondence of a group of seventeenth-century scholars and philologists active between Italy, France, Germany, and the Netherlands, and to verify to what extent it is possible to recognize a discourse referring to their identity as scholars in the

letters exchanged among them, alongside news about manuscripts and editions, bibliographical references, or information about work in progress.

What are the recurring metaphors and/or terms that define membership in such a culturally delineated social group? Which criteria are necessary to be able to claim a scholarly identity and which elements, if any, determine exclusion from such a circle?

Are expressions used that explicitly refer to identity as a concept, or is it the construction of a common discourse through a series of more or less codified, implied, and recurring indirect elements concerning common interests, fields of study, or tools of work?

To what extent does the idea of friendship consolidate the concept of identity?

What is the role of tradition in constructing the identity of a member of the *Res publica litteraria*? What is the relationship between the concept of nation and the communication on a supranational and universal level (in Latin)?

Beth CORTESE, see Session LARN & ZIRAK-SCHMIDT

Elena DAHLBERG, Uppsala University

### **Nation and confession in Johannes Messenius's unpublished poetry on Sweden's oldest cities.**

Johannes Messenius (1579/80–1636) was an important contributor to the humanist movement in Sweden. After studies at the Jesuit College of Braunsberg and short positions on the continent, he was appointed professor of law at Uppsala. Nevertheless, due to his ties to Poland he was accused of treason and sent to prison. During a nineteen-year imprisonment, he managed to finish his opus magnum *Scondia Illustrata*, which treats Sweden's long history and emphasises that the Swedish nation can boast of an unprecedented cultural heritage. The author's Catholicism shines through, but never in a polemical way. Before the imprisonment, Messenius had published several smaller pieces, which are all written in the same patriotic manner. These compositions have received certain scholarly attention, even though only in passing (e.g. Norris 2016). What modern scholarship has completely ignored is Messenius's unpublished poetry on antiquarian topics. Interestingly, the person we meet there is an openly upset Catholic, who decries the expulsion of monks and the destruction of churches and monasteries in Sweden's oldest cities. My paper will show how this poetry unveils two contradictory identities: the poet's Swedishness that conforms to Sweden's ideological standpoints and his religious persona that could not be exposed in printed items.

Gregory DARWIN, see Session LEVIN

Alexia DEDIEU, Aix Marseille Université

### **Greek tragic models and Early-Modern identities.**

The first editions and Latin translations of the Greek tragic playwrights printed in the 16<sup>th</sup> century are at the center of the circulation of the poets and durably shape their reception. From these scholarly works emerge canonical tragedies that are quickly translated and adapted into Latin and vernacular. These canonical Greek plays disseminate major tragic models that have to this day remained central cultural and literary and even political and philosophical references. The fortune of Euripides' *Hecuba* and *Iphigenia at Aulis*, for instance, is mainly rooted in Erasmus' Latin translation of those plays, first printed by Josse Bade in Paris in 1506. This paper will be dedicated to the study of the main Greek tragic models of the 16th century and their emergence in scholarly works: Euripides' *Hecuba* and *Iphigenia at Aulis*, Sophocles' *Electra* and *Antigone* and Aeschylus' *Prometheus Bound*. The first part of this paper will consist in studying the scholarly discourse attached to those central literary figures in the paratexts to the printed editions of the Greek playwrights. My aim will be to demonstrate that the tragic models arising from these scholarly works are conditioned by the cultural, religious and political debates that shape the Western European identity at the time.

A second part of this paper will explore how those tragic models spread in vernacular literature where they are used by writers in the context of the "Querelle des femmes" and serve as examples to frame, discuss and question gender identity in the Early-Modern period.

Noemi DI TOMMASO, Università di Milano

### **Rethinking Italian Identity in Early Modern Italy: Francesco Redi and his Scientific and Linguistic Renewal.**

Francesco Redi (1626-1697), a prominent physician from Arezzo, played a pivotal role in shaping the landscape of 17th-century ideas and science. Notably, he served as the archiater to Grand Duke Ferdinand II and Cosimo III, actively administrated the Grand Duchy Foundry, and held significant positions in two of the leading academies of the 17th century: the Accademia della Crusca and the Accademia del Cimento. Both of these institutions were instrumental in defining Italian cultural, linguistic, and scientific identity during this era.

Redi's contribution to the expansion of the *Vocabolario degli Accademici della Crusca* (1691) underscores his involvement in delineating the boundaries of the Italian language and its identity, and that's because Italian had by then become distinctly independent from Latin. However, Redi's significance in the creation of a cultural identity extended beyond linguistic contributions; he also made notable contributions to the naturalism of his time. His scientific endeavors were closely associated with the enduring legacy of Galileo Galilei, emphasizing an experimental approach reflected in the Florentine scientific Academy's name of which he was a member: the 'Cimento,' and its motto, 'try and try again'.

This paper aims to elucidate the intricate fabric of cultural, linguistic, and scientific identity related to Francesco Redi's activities, shedding light on the profound reorganization and redefinition of the concept of identity that occurred in 17th-century Tuscany.

Miryana DIMITROVA, independent scholar

**What is in a name? Classical identity meets comic subversion in Shakespeare's *Measure for Measure* – the case of Pompey Bum.**

In *Measure for Measure* (1604) Pompey Bum is a bartender, pimp and a rascal, whose rear parts indeed make him Great (so says Escalus, the classical-minded lord and counsellor in the play). Belonging to the shady side of Shakespeare's Vienna, he is sent to prison, but ends up learning the craft of the executioner.

Since in the primary source of the play, *The Right and Excellent Historye of Promos and Cassandra* (1578) by George Whetstone, Pompey's counterpart bears another name (Rosko), I believe Shakespeare's decision to establish a deliberate parodic association is of significance both for the reception of the late Roman republic in the English Renaissance and the questions about the essence and moral integrity of authority raised in the play.

My paper will explore the connotations of the character's identity determined by his name and consciously professed in comic references to the conflict between Julius Caesar and Pompey, stressing on the fact that Bum is on the losing side while figures of authority compare themselves with Caesar. In addition to considering the effect of contrasting the image of historical Pompey with that of an early modern city rogue, I will also evaluate Pompey Bum as a subversive element in the world of Angelo's pseudo-Caesarean power.

Lucie DUGGAN, University of Southern Denmark

### **Readerly Identities: Women's Book Ownership in Early Modern Denmark.**

This paper examines women's book ownership and reading practices in early modern Denmark, asking how Danish noblewomen used their books to shape and fashion readerly identities within the male-dominated scholarly and intellectual culture of the day. The paper takes as a case study the library of Danish noblewomen Karen Brahe (1657-1736). Extensive in scope (approximately 4,000 items) and meticulously catalogued, the collection reflects the interests of its compilers and provides a unique insight into a cross-generational tradition of women's book ownership in Denmark from the late sixteenth century until the early eighteenth century. The proposed paper will identify patterns of book ownership that emerge from analysis of the Brahe library catalogues, considering the books that women owned as well as the ways in which they inscribed themselves on their books. The paper will thus offer perspectives on the role of the book – as both material object and text – in the fashioning of readerly identities among early modern Danish noblewomen.

Robin ENGBLOM, Åbo Akademi & Minna VESA, University of Helsinki

### **Wife, Matron, Manager: Women in the Academic Community in the 17th Century Sweden.**

In this paper, we study the women in the academic community of the 17th century Turku. We focus on the wives of highly educated men holding positions at the Academy of Turku, analyzing their many-folded roles and activities in the household and in society. The main questions we address are: What kind of actions did the wives take in academic households? How did they take part in the maintenance of the family? How did the wives create, sustain and take advantage of social networks? As examples we have three academic wives, whose roles and actions differ from controlling the farms to conducting congregational tasks and managing family businesses.

In analyzing the wives' actions, roles and identities, we use the concept of communities of experience, which is derived from the German history of experiences as well as from the concept of emotional communities developed by Barbara H. Rosenwein. The source material is shattered, but we have recognized three loose, partly overlapping communities of experience that these wives probably felt their own. These are 1) the family, 2) the academic community, and 3) the community of wives.

Maia Wellington GAHTAN, Kent State University

### **Object Genealogies and the Shaping of Identity.**

This paper will address the role of object biographies—both historical and mythical—in the shaping of individual and group identity. Since Homeric times, certain objects have possessed heroic provenances which added value to both objects and owners, the classic ancient example being Agamemnon’s sceptre. Showing continuity of purpose and often using similar language to human genealogy, object biographies were intimately bound up with the identities of the objects’ owners. So important were these genealogical histories that embraced objects, people and communities, that intangible stories often constituted the objects’ central source of value with objects confirming stories rather than vice versa. However, over the course of the Early Modern period, provenance dynamics changed and genealogical histories retreated from owners, people and votive intentions to become the property of the objects themselves, adding value and prestige through authentication but reducing the objects’ function as markers of identity. Analyzing the transformations of this intangible and linguistic dimension of objects where it has left written traces—including in inscriptions, inventories, wills, visitors’ and fictional accounts—I will demonstrate how, over the course of the 15<sup>th</sup>-18<sup>th</sup> centuries, individual and collective identity was supported, diminished and eventually regained in new more tangible, materialistic forms that embedded notions of rupture over continuity and things over people.

Chiara GAZZINI, University of Oslo

### **Eastern Contributions to Identity Construction in the Early Modern West: The Case of Manuel Chrysoloras.**

Manuel Chrysoloras (1360–1415) is primarily known for his role as the first professor of Greek in Italy, and is credited with ‘reintroducing’ Greek knowledge to Western Europe. However, his letters, which were written in both Greek and Latin, have received comparatively less attention. The relevance of these texts lies in their profound ideological commitment, in their emphasis on ideas such as that of the communion between the ancient Greeks and Romans. For Chrysoloras, this synergy, encompassing cultural, intellectual, linguistic, religious, and social aspects, served as a model for the interplay between the ‘Greek East’ and the ‘Latin West’. Despite the wide circulation of his letters in early modern Europe, the reception of his idea of Greco-Roman communion and its ideological implications for early modern identities remains unexplored. For the first time, this paper will investigate



how learned Western audiences, amidst evolving cultural circumstances, received and appropriated the idea of Greco-Latin communion as articulated in Chrysoloras' letters to construct their own identities, both as individuals and as groups. The focus will be on the fifteenth and sixteenth centuries, a crucial moment of European identity formation at the beginning of the early modern era.

Peter GILLGREN, Stockholm University

### **'All the Young Dudes' - Artistic Identity in Venice c.1500.**

At the turn of the 16th century the undisputed master of Venetian art, Giovanni Bellini, gathered a group of exceptionally talented young followers around him: Giorgione, Titian, Sebastiano del Piombo, Jacopo Vecchio and Lorenzo Lotto. They were all about twenty at the time and in various ways they learned from and rebelled against the seventy-year-old patriarch, introducing new and often challenging ideas about art and artistry.

Most radical was Giorgione, best known for his small canvases with poetic and obscure motifs. When he suddenly passed away in 1510 the group came to an end but before that they had greatly influenced Albrecht Dürer during his stay in Venice 1505–1507, and through him the Northern arts. Sebastiano left for Rome in 1511 and through his friendship with Michelangelo had an influence on the Florentine school. Lorenzo Lotto also left the city for some years, while Jacopo had a career in Venice. Titian had an international success that made him a role model for generations of painters to come.

The young painters of Venice c.1500, formed a tight – albeit competitive – community, casting a mold for artistic identity of validity still today.

Rasmus GOTTSCHALCK, University of Copenhagen

### **The Creation of an Absolutist Identity in the Danish Royal Law, 1665.**

Absolutism took a special form in Denmark, being introduced suddenly as a result of a coup d'état and given a written constitution, entitled The Royal Law – drawing on the ancient Roman *lex regia* – formally in force from 1665. The constitution exists in two versions, a Latin draft and a Danish official version, making it possible to detect the Latin terms and formulations behind the Danish text. The constitution not only describes but defines top-down the identity of the new regime, politically, religiously and linguistically and does not hesitate to mark a new beginning: The king has been freed from his obligations, especially to the nobility, in the former regime and is now sole head (*caput*) of the state, unbound by the laws (*de legibus absolutus*), The Royal Law itself being the very base (*lex fundamentalis*) for the new regime.



The paper will focus on the political and juridical arguments used to define the national identity of the new Danish absolutist state and on the language in which these arguments are formulated, giving examples of syntax, metaphors and neologisms. Furthermore, the paper will reflect upon the relation between the Latin and the Danish version of the constitution.

Sofia GUTHRIE, University of Warwick

**Martyrdom and pan-Protestantism: Antoine de Garissoles' *Adolphid* (Montauban, 1649).**

When Gustavus Adolphus was shot and stabbed to death in the battle of Lützen in 1632, Protestants all over Europe were stunned by the loss of their champion. One of them was Antoine de Garissoles (1587-1651), a Huguenot minister and professor of theology at the Protestant academy at Montauban in France. In his monumental epic the *Adolphid* (Montauban 1649), he employed a string of epic devices to elevate the king's battlefield death to a Christ-like sacrifice and martyrdom. That de Garissoles chose to position his hero in this manner is not surprising, as the Huguenots long had embraced martyrology to form an identity that was held together by suffering and adversity. This paper will explore the fine line navigated by this orthodox-Reformed theologian when he celebrated a Lutheran hero in an epic that projects a Europeanwide Protestant patriotism. It will also argue that the union of martyrology and heroic poetry in many ways was a natural match, as both espoused an interest in the construction of a community's shared identity and imagined destiny.

Niklas GUTT, Ruhr-Universität Bochum

***Tantae molis erat Germanam condere gentem. Constructing 'National' Identity in the Footsteps of Vergil in Early Modern Germany.***

It is well known that Vergil's *Aeneid* played a crucial role in defining and consolidating Roman national identity. It is through this lens that the anonymous author of the *Pasquillus semipoeta de bello religionis causa ... Germaniae illato* (1546), a satirical treatise containing a rewriting of the first 81 lines of the *Aeneid*, interpreted the beginning of the ancient epic in the context of the Schmalkaldic War (1546/47): in his version, the 'chosen people' are not the Romans, but the (Protestant!) Germans defending God's cause *against* the Romans (i.e., the Pope in collaboration with Charles V), who conspire with Juno against Christ. What is originally a display of the historic mission of Rome, is 'overwritten' by a poem about the new, distinctly Christian mission of the German people and their place in history. The paper

explores the complex entanglement of the confessional and national dimensions of ‘German identity’ as developed in this adaptation of Vergil against the backdrop of contemporary discourses on ‘Germanness’, showing how the Vergilian template of identity construction is creatively recast. Additional insights are gained through comparison with a contemporary German translation, which deviates strikingly in several instances from the Neo-Latin original.

Paul GWYNNE, American University of Rome.

***Numine afflatur. A case of mistaken identities on Raphael's Parnassus.***

Art Historians have long debated the identity of the ancient and contemporary poets who sit below Apollo and the Muses in Raphael’s Parnassus in the Stanza della Segnatura in the Vatican Apartments. A key to their identification was provided by Famiano Strada in his *Prolusiones* delivered at the beginning of the Academic year at the Collegio Romano in Rome and first published in 1617 (and thereafter many times). Here Strada recounts an extraordinary event from the reign of Leo X de’ Medici (r. 1513-24) in which the poets of the papal court (including Pietro Bembo, Baldassare Castiglione, Andrea Navagero and Jacopo Sadoleto) competed with each other in the guise of the ancient poets (Bembo played Lucretius; Castiglione, Claudian; Navagero Virgil, etc.). Decked out like their ancient forebears, and riding upon a barge outfitted like Mt Parnassus, these poets were transported up river to the papal hunting lodge at Magliana reciting poetry as they went. This paper will analyse the Neo-Latin verse recited at this curious spectacle of synchronic time and offer a new analysis of Raphael’s enigmatic fresco.

Annet DEN HAAN, Radboud University

***Title: ‘Real theologians’: Constructing group identities in the writings of biblical humanists.***

In polemical or apologetic writings, identity can be constructed by defining the self in opposition to others, and vice versa. This paper focuses on the Renaissance polemic between biblical humanists and theologians. In discourse on biblical philology, humanists argued that they were as well equipped as theologians to comment on the language and translation of the Bible, if not better. By describing their qualities and interests and contrasting them with those of their opponents, they created an identity for both groups. While their opponents were sometimes real theologians, in other cases they were imaginary ‘others.’ Furthermore, humanists explored the concept of ‘real theologians’, often authoritative figures from the past such as the Church

Fathers, who served as a model for the present. We find the dichotomy of humanists versus theologians in the writings of sixteenth-century humanists such as Erasmus, but it was also used in the fifteenth century, e.g., by Lampugnino Birago and Aurelio Lippi Brandolini. In this paper, we will explore how humanists engaging in biblical philology depicted their opponents and themselves, and how their discourse changed over time.

Ylva HAIDENTHALLER, Lund University

### **Shaping Swedish identity on early modern royal medals.**

During the early modern era, medal art emerged as a popular medium for conveying royal propaganda. Alongside architecture, art, commemorative poetry, and music, medals were a powerful means to shape and project identity, reaching out to both a contemporary audience and posterity. Yet, medals presented a unique challenge: imagery and text had to be merged within the constraints of limited space, necessitating a concise yet persuasive message. Further, the Swedish identity presented on these medals presenting the role models of society, would not only display a comprised version of identity but also an ideal notion of the same. Yet, how was this done? Which images and words were used to symbolise Swedish identity?

This paper provides a comprehensive overview of Swedish royal medals from the late 16<sup>th</sup> to the 18<sup>th</sup> century, highlighting how the concept of Swedish identity evolved over time. It touches on well-established methods regarding the shaping of identity, such as heraldry, religious confessions, and historical references and more indirect ones, such as juxtapositions with other identities. Consequently, the closer examination of these medals will add another level to the understanding of the construction of Swedish identity in early modern times.

Ildikó HAJDU, Eötvös Loránd University

### **Creating Identities through Poetry. Ways of Constructing National and Cultural Identity in the Neo-Latin Poems of the Hungarian Jesuit Gymnasium of of Tyrnau [Trnava/Nagyszombat, SK] in the first half of the 17th Century.**

Jesuit education was centrally organized and prescribed a uniform pedagogy in its institutions in the 16<sup>th</sup> and 17<sup>th</sup> centuries. Nevertheless, the surviving poetical exercises of individual gymnasia, produced by the students on various festive occasions, reveal unique features that are far from being identical on the European level, and express strong local traditions in forming collective identities. In my paper, I will examine the creation of group

identities on various levels based on a single corpus, the six remaining printed poetry collections of the students of the Jesuit gymnasium of Tyrnau from the first half of the 17<sup>th</sup> century. On the one hand I will explore the unique, local elements in the formation of national identities, aristocratic/noble identities, and aesthetic preferences. On the other hand, I will highlight the presence of universal Jesuit identity in these works, such as the missionary/colonial approach to the global cultural and geographical landscape, and the poetic masculinities of the students as reflected in their virtue politics, based on the work of James Hankins, Luke Clossey, and Ulrike Strasser. Although these two trajectories seem contradictory, I will try to show how the local and universal identities reinforce and support each other in these texts.

Justo HERNÁNDEZ, Universidad de La Laguna

**Looking for a Supranational Identity - The *Europa Heautimorumen* (1543) by Andrés Laguna (C. 1510-1559).**

Renaissance shows the consolidation of some national identities (Spain, Portugal, France and England). However, there are attempts to search for a supranational entity by great humanists such Erasmus, More or Vives. Within this group, the Spanish doctor Andrés Laguna stands out, who gave a lecture on Europe at the University of Cologne in 1543. The context and the content of this *oratio* are studied in this paper. In conclusion, I wonder if Laguna could really say and think: *civis Europaeus sum*.

Brenda M. HOSINGTON, Université de Montréal / University of Warwick

**Elizabeth Jane Weston's Use of Rhetoric and Translation in Constructing her Identity as Aspiring English Poet and Suffering Exile.**

Elizabeth Jane Weston (1581-1612) left England for Bohemia when she was roughly five and never returned. She was well-connected in her new country, but ambitious to occupy a place in the international republic of letters as a Neo-Latin poet. To this end she created a persona and crafted a self-presentation that intertwined cultural aspiration and national identity. Her success was reflected in her universal reputation as “virgo angla”, while more than one writer referred to her as “decus terrae praelustre Britannae”. Moreover, in her own poetry and correspondence she confessed to suffering from “desiderium patriae”, nostalgia for England as her native home. In order to portray herself as aspiring young English poet and exile, she had recourse to various rhetorical strategies but also to intralingual translation. Both are strongly present in her paraphrasing and reworking of Ovid's *Tristia*, Books

I and II, which will be examined in some detail. She was also probably influenced by various Neo-Latin poets for whom exile was either a reality or an imagined state, but for whom it also provided a means of constructing an identity, as Hugo Tucker has demonstrated. This paper will examine several of Weston's poems and letters that on the one hand reflect her ambition as a poet and, on the other, give voice to her sufferings as an exile, thus presenting a carefully constructed and doubly faceted identity.

Nina HUGOT, see Session LARN & ZIRAK-SCHMIDT

Simona IARIA, Università di Torino / University of Toronto

### **Where is “home” for Aeneas Silvius Piccolomini?**

This paper will explore the meaning of the word “home” from the perspective of Aeneas Silvius Piccolomini (Pius II), examining the traces found in his writings (letters, orations, dialogues, and historiographical works) in light of his experiences, and in the context of the communities with which he interacts (the Basel Council, the Empire, his readers).

From this starting point, the Latin words “patria” and “domus” will act as guides, as they assume various meanings during his life and through his different works. These two words will be considered both in a strictly literary context, and in the context of the historical-political situations in which he finds himself. Attention will also be paid to the source: does Piccolomini refer to a land or city of origin in relation to oneself, or to a people or family; or does he make reference to a larger group, a community made up of the Empire, Europe, the world, and eventually the heavenly home..

Gottskálk JENSSON, University of Iceland / University of Copenhagen

### **The Humanist Rescue of Medieval Icelandic Literature.**

The uniqueness, excellence, and sheer extent of medieval Icelandic literature has long defied explanation. Iceland produced five times more narrative prose in the vernacular, and proportionately even more poetry, than the other Nordic countries put together. Were it not for the unremitting toil of generations of Icelandic *literati*, the Nordic peoples today would know precious little of their ancestral legends, early history, and common language. Yet, no royal or aristocratic court promoted literature in Iceland, there was merely the Roman Church, whose ancient Italian book culture the Icelanders had embraced with enthusiasm, early on also vernacularizing it for their own purposes. In the mid 16th century disaster struck, when the Roman Church in Iceland was hijacked by the Low-German monarchs ruling most of

Scandinavia. This German cultural revolution could well have put an end to the “Icelandic miracle”, which had throughout been nurtured by Roman Catholic literacy, had not some of the “reformed“ clerics of Iceland, mindful of their ancestors’ achievement, refurbished an old Catholic printing press, and begun producing books in Icelandic for local peruse. Meanwhile, others of like mind wrote humanist treatises, intended for learned men in Europe and printed there and in Denmark, where they surveyed the rich contents of Icelandic manuscripts, thus ensuring the appreciation and survival of the Icelandic corpus.

Anthony W. JOHNSON, Åbo Akademi University

**Contested Formations: Education and Identity in the King’s School Plays, Canterbury (1665-1684).**

For those negotiating matters of personal identity in the earlier years of the English Restoration – a period deeply scarred by almost twenty years of political and religious dissensus and violence across the entire social spectrum – grammar school education retained the potential to act as a cohesive force. Indeed – as a means of moulding individuals able to promote shared values at family, local, county, and national levels – the remit of the system from Elizabethan times onward had been not only to teach ‘Grammar, and the humanities, poets and orators ... but also to build up and correct the boys’ conduct’ (‘Westminster School Statutes’, 1560).

Taking up the uses of school drama as a shaping-force in identity formation, the present paper examines the case of Lit. MS E41 at Canterbury Cathedral Library, which records and transcribes almost twenty years of plays and speeches (in Latin, Greek, and English) performed there under the headmastership of George Lovejoy (1665–1684). Focusing on the Oak-Apple, Gunpowder plot, Christmas and Lenten entertainments marking out the school year, the paper accordingly seeks to understand how entertainments and staged debate within these sub-genres embodied, reflected, and responded to local, regional, national and confessional disputes regarding education and identity.

Brendan KANE, see Session LEVIN

Sofie KLUGE, see Session LARN & ZIRAK-SCHMIDT

Jakob LADEGAARD, Aarhus University

### **Literary legacy in *The Heire*: Gender, Originality and Derivativity.**

In this paper, I argue that Thomas May's little-known comedy *The Heire* (1620, pr. 1622) imaginatively combines a romantic plot about inheritance with a sustained reflection on the meaning of literary legacy. May's comedy almost reads as a catalogue of conventions of earlier English inheritance drama with many passages and characters derived from Shakespeare and Jonson. The play thereby explores what it means to be the heir of great literary predecessors. This is an implicit preoccupation in much late Jacobean and Caroline drama which has often been dismissed as – precisely – derivative, but May addresses it head-on. Interestingly, he puts at the center of the play's treatment of this issue two female heirs, inciting us to imagine other models for literary inheritance than Bloom's agonistic male-coded anxiety of influence. I will round off my talk by briefly discussing how May pursued the questions raised in *The Heire* about literary inheritance and gender in three later tragedies with female protagonists based on classical sources: *Cleopatra*, *Antigone*, and *Julia Agrippina*.

Han LAMERS, University of Oslo

### **Competing for Greekness: French Humanism, Hellenism, and European Identities.**

Ancient Greek played a crucial role in shaping European identities during the fifteenth century and beyond, particularly in the context of the rise of vernacular languages and the competition with Latin. During this period, language communities vied for cultural authority by positioning themselves as the most truly 'Greek'. French humanism spearheaded this competition for Greekness, as scholars and writers such as Guillaume Budé, Henri Estienne, and Léon Trippault sought to establish the privileged connection between French and Greek. By doing so, they aimed to assert the superiority of French culture over its European counterparts. The term 'celt'-hellénisme', often used to describe this phenomenon, implies a level of ideological coherence not fully corroborated by historical evidence. This paper offers a thorough analysis of 'celt'-hellénisme', arguing that the perceived links between Greek and French were more complex and diverse than commonly understood. It shows that these connections encompassed genetic ties and various other forms of affinity, evident in concepts like *conformité*, *cognatio*, and *convenientia*, and evoking different narratives of French identity. The analysis moreover highlights that, in early modern Europe, Greek was not only viewed as a shared cultural heritage, but also became an object of competition among various communities.



Sofus Landbo, University of Copenhagen

**The Artist in the Theater of Violence - Artistic Identity in the Printmaking of Baccio Bandinelli**

In this presentation, I will discuss the relationship between violent subjects and the establishment of a specific artistic identity in the prints designed by the Florentine sculptor Baccio Bandinelli (1488-1560). Printmaking in the 16<sup>th</sup> century was increasingly concerned with matters of identity. One of the most successful partnerships for the spreading of an artist's reputation was between the painter Raphael (1483-1520) and the engraver Marcantonio Raimondi (1480-1534), who engraved Raphael's designs. Perhaps as a reaction to this, Bandinelli made a small, printed oeuvre, employing printmakers to engrave his designs. Like Raphael, Bandinelli also designed a print depicting *The Massacre of the Innocents*, but Bandinelli used a specifically brutal and explicit style in his *Massacre* to display a difference from the classicizing language of Raphael, challenging decorum. The most ambitious print Bandinelli designed was arguably *The Martyrdom of Saint Lawrence*, likewise a scene of pronounced violence and richly populated with figures to display contemporary ideals such as *invenzione* and *difficultà*. Finally, these prints may also show aesthetic concerns such as *terribiltà* and *furia* to enter a dialogue with Michelangelo's (1475-1564) artistic identity.

Anastasia Ladefoged LARN, see Session LARN & ZIRAK-SCHMIDT

Feliks LEVIN, see Session LEVIN

Elisabeth LUTTEMAN, see Session ANDERSSON *et al.*

Maria Cristina MANZETTI, University of Cyprus

**A deep map to explore identity: the case of the Grand Tour in Greece.**

Some of our most meaningful experiences are related to places. The word place is indeed used by geographers to indicate a physical space which does not only have geographical coordinates and geometrical characteristics but is a living area equipped with emotions. The aim of this paper is to investigate the impressions and opinions evoked by the Greek places visited by European Grand Tour travellers, to understand their role in building a European identity fuelled by cultural and social experiences in Greece. The best approach to do this is creating a deep map. Deep mapping allows us to connect places and impressions by means of a geo-database containing not only geographical references but above all attributes related to experiences lived in the places.

The result is a bunch of maps realised through Geographical Information System (GIS) that by visualisation tools show the ideas Grand Tour travellers, between 17<sup>th</sup> and 18<sup>th</sup> century, had about different places, according to various categories (general impression, points of interest, landscape, food, accessibility, hospitality). The innovation of such approach will raise new questions for the study of identity of places and communities in early modern time.

Astrid NILSSON, Lund University

### **Brave, Noble, and Naive: Gothic Identity in the *Historia de omnibus Gothorum Sueonumque regibus*.**

Johannes Magnus' famous work *Historia de omnibus Gothorum Sueonumque regibus* (1554) gained unparalleled importance as the ideological foundation for the early modern Swedish realm and provided a more or less official national identity for the Swedes. The aim of this paper is to study the Gothic identity as found in the work of Johannes Magnus.

The last Catholic Archbishop of Uppsala wrote about the Goths/Swedes in a fascinating stretch of history, starting from Creation and ending in the 1520s. The ideas found in his work were used for propaganda-making during the constantly ongoing wars, as well as for writing other works of history, in poetry, and even in plays. In other words they were a vital part of the early modern Swedish society and identity, and the *Historia de regibus* helped to shape an early modern Swedish identity – probably a success beyond the author's wildest imagination – and its impact has been studied on multiple occasions.

In this paper I shall complement the research on the impact of the work. I return to the source, show what constitutes the Gothic identity as described by Johannes Magnus, and not least what literary/historical methods and techniques he used to shape it.

Sveinung NÆSS, University of Oslo

### **Exploring Confessional Identities in 18<sup>th</sup> Century Denmark-Norway: The Maren Boye Case in Fredericia.**

In the year 1746, the provincial town of Fredericia in eastern Jutland found itself in a state of unrest. Two years earlier, the disappearance of the girl Maren Boyesdatter had ignited a storm of accusations and rumours, aimed at the Catholic minority residing there. As rumours about the girl's abduction swirled, anti-Catholic sentiments surged. While Maren was believed to have fled to Hamburg, her distraught Protestant parents demanded her return.

In January 1745, following a series of diplomatic failures, the case had reached a critical point, prompting an investigation into the circumstances surrounding Maren Boye. Yet, a resolution remained elusive. The growing social and religious turmoil drew in the Magistracy and Ecclesiastical supervisors, all grappling with the enigmatic questions raised by the investigation regarding Maren's conversion.

This paper delves into the shaping and negotiation of confessional identities, through an examination of the testimonies presented in the Maren Boye case. It endeavours to answer questions about the perception of confessional identity among its citizens, Maren's friends, and children with diverse religious backgrounds. It also explores the dynamics of identity formation within the context of individual devotion, the expectations of clergy, and communal practices.

Carmela PANARELLO, independent scholar

### **Il sale protagonista dello sviluppo dell'industrializzazione europea.**

I prodromi di questo processo industriale possono essere ricondotti al 981, quando l'imperatore Ottone II chiamò in Sassonia un gruppo di salinatori di Volterra per istruire nella tecniche di lavorazione delle sorgenti saline gli abitanti di Halle. Questo primo scambio di conoscenze tecniche avvia un procedimento che si svilupperà nei secoli successivi adattandosi alle realtà territoriali e alle condizioni storico-economiche delle realtà produttive. Nel XVI secolo lo scienziato e letterato tedesco Giulio Agricola percepisce e documenta questo patrimonio identitario nel *De re Metallica*. L'opera illustra l'organizzazione del lavoro e documenta i processi produttivi di estrazione e trasformazione: dall'attività manifatturiera per cui si otteneva il sale sulle sponde del Mediterraneo *ex aquis quas natura, aut ars, succis infecit* al processo industriale, che *ex ipsis succis liquidis*, come la salamoia di Volterra e Halle, permetteva di ricavare i *succi concreti*; che, invece, nelle miniere polacche di Boczna e Wielizsca erano estratti *ex lapidibus mistis*. Inoltre evidenzia il ruolo apportato nell'area europea da attori diversi che condividendo i propri saperi hanno avviato un processo di ricerca contribuendo al miglioramento delle tecniche estrattive, allo studio sulla trasformazione dei minerali e all'affinamento delle strategie di commercializzazione.

Odile Liliana PANETTA, Aarhus University

**Proto-national identity and religious polemic among sixteenth-century Italian Protestant refugees.**

From the early 1540s, scores of Italians who sympathised with the message of the Reformation began to flee religious persecution in Italy and seek refuge across Europe, from Switzerland to Poland. Yet the refugees' relations with their hosts quickly became complicated: the leaders of the Churches that welcomed the Italians could not help but notice their particular penchant for dangerous speculation and heterodox ideas, a tendency which John Calvin attributed to the 'singular acumen' that characterized the Italian people. This paper will examine the role played by proto-national identity in shaping the conflicts between Italian Protestants and the local Churches they engaged with in exile. On the one hand, it will trace the rise of a marked anti-Italian sentiment within Reformed orthodoxy, which blended with fears of Machiavellian policies as religious conflict escalated in mid-sixteenth-century France. On the other, it will explore how a shared identity could form the basis of close collaboration among heterodox Italian refugees, facilitating the creation of support networks and the circulation of radical ideas, and at times even being invoked as a means to foster factional allegiance.

Hanne Kolind POULSEN, National Gallery of Denmark

**Melchior Lorck between West and East.**

In 1555 the future Holy Roman Emperor, Ferdinand I, employed the Danish-German artist Melchior Lorck (1556/27-1583) in a position that took him to Istanbul, the capital of the Ottoman Empire. Lorck was part of an imperial delegation aimed at negotiating peace with Sultan Suleiman the Magnificent. His commission (in all probability) was to document the foreign culture in pictures in order to provide the Emperor with reliable information on the Ottoman society, military, etc. Until then the knowledge of the Ottoman Empire in the West had been rather sparse and largely built upon prejudice. After his return Lorck made a great number of drawings and woodcuts with motifs taken from the Ottoman culture and topography. In these motifs, Lorck is negotiating his position and identity as a Western Christian (a Frank) in contrast to the Muslim Easterners (the Turks). The paper will discuss how Lorck is manifesting this identity in the works. And the paper will compare it to other examples of identity-producing works from the period, for example from the *Turkish Letters* of Ghiselin Ogier de Busbecq (1520-1592).

Gordon D. RAEBURN, independent scholar / Lincoln College

### **Identity, Emotion, Death, and Burial in Early Modern Northern and Central Europe.**

The ways in which a community buries its dead can tell us much about identity, both that of the deceased individual, but also about that community's own identity in life. A burial can tell us of the importance of an individual in life, and how they were perceived by those around them. It can show the loss that an individual death can mean to a community, but it can also show us the continued strength of that community. We can determine a community's beliefs, their religious adherence, and how they perceived themselves in the context of the wider world. We can see how such beliefs developed or changed in response to external stimuli, such as religious or cultural change. This paper will investigate the development of communal identity in death throughout early modern Northern and Central Europe, with a particular focus on areas strongly affected by Calvinist Reformations, such as Scotland, Geneva, and Hungary, while touching upon Lutheran and Catholic areas too, in order to provide meaningful contrasts. The place of emotion in the development of communal identities in death will be of key importance, as the emotions surrounding death are a crucial window into a community's sense of self.

Johann RAMMINGER, Center for Danish Neo-Latin

### **Danish Neo-Latin and Northern Lutheran Identity**

The paper will analyse the linguistic ancestry of Danish (Neo)Latin texts written in the wake of the Reformation. Danish Neo-Latin is initially strongly influenced by the Wittenberg reformers, especially Philipp Melanchthon, the revered teacher of many Danish intellectuals of the period. His influence can not only be seen in the language of confessional texts, but also in the lexical choices of occasional poetry flourishing at the time. It helped create a style that signalled the Northern Lutheran identity of its writer. But Danish Neo-Latin was from the beginning a multifaceted phenomenon; Melanchthon himself was part of a larger linguistic universe – including notably Erasmus – and thus in many cases acted as a mediator of a lexicon developed by earlier German humanists who in their turn had adapted linguistic norms formulated by Italian humanists. Over time, contacts between Catholic (esp. Jesuit) and Protestant poetry developed on various levels, ranging from the pilfering of material to the adaptation of favorite themes of the other confession, and leading to a leveling of differences at the lexical level.

Kaarina REIN, University of Tartu Library

### **Academia Gustaviana Dorpatensis (1632–1665) – modern or conservative?**

The beginning of the higher education in Estonia is connected with the Swedish University of Tartu founded in 1632. The institution had four classical faculties like the model of the University of Paris demanded. The University of Tartu was called Academia Gustaviana during its first period of existence (1632–1665) and the language of tuition there was Latin. The founder of the university, the Swedish statesman Johann Skytte (1577–1645) planned the tuition at the new institution to be a practical one. According to the constitutions of Academia Gustaviana, the students had to learn local languages (Estonian, Latvian, Ingrian), practical mathematics and rhetoric. The professors had to make use of the philosophy of Petrus Ramus. The university was meant for everyone – the sons of local peasants were also welcome to study at Academia Gustaviana.

However, after Johann Skytte had left Tartu in 1634, the tuition at the University of Tartu rather started to be based on ancient authors. The presentation analyses on the basis of the constitutions and the printed disputations from Academia Gustaviana, whether the University of Tartu was a modern or conservative institution in the first half of the 17<sup>th</sup> century.

Vibeke ROGGEN, University of Oslo

### **How could one feel Norwegian under Danish rule?**

The question of the status of Norway in the early modern period is still under discussion: Was it a Danish province, on the line with Jutland, as stated in the coronation charter of 1536? Or was it a state on the line with Denmark, as the respective Kings' title would suggest – «King of Denmark and Norway, Duke of ...»? Anyway, it is a fact that writers and other intellectuals from the area that today is Norway, identified themselves as Norwegians. This is true for Neo-Latin authors as well as writers who used the mother tongue. The paper will contain examples from a variety of genres.

The paper will discuss the background for this fact: Why did these men identify themselves as Norwegians and not Danish? Among possible reasons is the past: Norway was an independent kingdom in the Middle Ages. Other aspects are the geographical distance, as well as the language differences.

Mirella SAULINI, independent scholar

### **Theatre as a way to form individual identities. Some Italian and Latin Tragedies between 1597 and 1657.**

During the seventeenth century, Italy was divided into territorial states and most of them were centralized courts. Lombardy, and southern Italy with Sicily were directly under the control of the Spanish Crown, while other states, especially the Republic of Venice and the Papal State, had ties to Spain. There was not a sense of a national identity among people, but notwithstanding that, Italian culture remained lively. For instance, theatre, which can be considered a way to educate people, increased.

This paper focuses on two Italian secular tragedies: *Il Tradimento per l'Onore* (1646/1649) by Andrea Cicognini and *Aristodemo* (1657) by Carlo De Dottori, as well as on three Jesuit Latin tragedies: *Crispus* (1597) and *Flavia* (1600) by Bernardino Stefonio, and *Svevia* (1629) by Alessandro Donati.

Our goal is to demonstrate that although those tragedies did not play a role in the formation of a national Italian identity, they contributed to form individual identities. All five tragedies show honour, glory and Christian faith as the basis of individual identities.

At present, European politicians who emphasize on the Christian roots of Europe confirm that theatre, especially Jesuit theatre in this case, can play a role in the formation of both religious and political identities.

Clemens SCHLIP, University of Freiburg

### **Building a Swiss Catholic Identity on Stage.**

On 5 October 1586, in Lucerne, the Catholic cantons of the Swiss Confederacy formed an alliance, named *Goldener Bund*. Afterwards, their ambassadors watched the first staging of the *Comoedia de vita Nicolai Underowaldii* by the Jesuit poet Jacob Gretser (1562-1625). Its subject is the life story of the hermit Nicholas of Flüe (1417-1487), who by his lifetime and afterwards provided a source of identity for all Swiss people, Catholics and Protestants. In this paper it is argued that Gretser's play is part of a deliberate Swiss Catholic identity building by the Jesuits working in the Confederacy. It is shown that the *Comoedia* underlines the differences between the hermit's religious convictions and the Reformed religion, which emerged after his death, and suppresses those aspects of the hermit's life which were highlighted by Swiss Protestants celebrating Nicholas. Thus, Gretser aims at convincing the Swiss Catholics that they – unlike their Reformed neighbours – are loyal followers of the old Helvetian tradition represented by Nicholas. For being a real Swiss, this play states clearly, it is most important to be a



devout Catholic. A look at other Jesuit source material proves that this was a line of argumentation often used in Swiss Catholic propaganda.

Karen-Margrethe SIMONSEN, Edward PAYNE & Anne Sophie REFSKOU, Aarhus University

**Anatomical Theater: Dead Bodies and Social Identities in Early Modern Dissection and Dissective Arts.**

Does a dead body, lying at the dissection table in an anatomy theatre, have an identity? Does it matter? How does the dead body constitute the identity of the anatomist and the audience in the anatomy theatre? In this paper we analyse the positionality and performance of identity at the intersection of early modern anatomy and the arts.

The intensive medical exploration of the body's interior in the Renaissance has been regarded as the expression of a wider cultural preoccupation with interiority and subjectivity in the period (Sawday 1995), and the intersection between anatomy and the arts has been substantively argued too (Cuir 2009). In this paper, however, we focus specifically on the anatomy theater as an affective, social, and gendered space that renegotiates identity through different positionalities, gestures, visual framings, and narrative strategies. The dissected body was often an executed criminal, often a 'foreigner', an 'other.' Female cadavers were especially attractive because of their rareness. Such factors, we will argue, are important to understanding the social dynamics of the early modern anatomy theatre in all its diversity.

The paper also introduces a new research project with the title: *Anatomical Theater: Early Modern and Contemporary Dissection as Investigative Art.*

Per SIVEFORS, see Session ANDERSSON *et al.*

Peter SJÖKVIST, see Session SVENSSON *et al.*

Laura Katrine SKINNEBACH, see Session BORGGAARD *et al.*

Marcela SLAVÍKOVÁ, see Session VIIDING & STORCHOVÁ

Mattias SOMMER BOSTRUP, see Session BORGGAARD *et al.*

Lucie STORCHOVÁ, see Session VIIDING & STORCHOVÁ

Johanna SVENSSON, see Session SVENSSON *et al.*

Anna SWÄRDH, see Session ANDERSSON *et al.*

Anna SZYRWIŃSKA-HÖRIG, University of Vechta

**Metaphysical Foundations of Pietist Identity. Philosophic Remarks in the Context of the Early-2000s Debate on the Definition of “Pietism”.**

Pietism was undoubtedly one of the most significant early modern protestant religious movements. It is the more surprising, that no official and all-accepted definition of the term “Pietism” has ever been presented. In the 2000s there took place a debate on the pages of the magazine “Pietismus und Neuzeit” between two leading Pietism researchers, Johannes Wallmann and Hartmut Lehmann, who made the attempt to capture the essence of Pietist phenomenon. However, they did not succeed in their goal and the question of the ultimate criteria of defining the Pietist identity remains still open.

In the talk I will respond to the main ideas presented in the mentioned debate and eventually demonstrate my own thesis concerning the relevant groundwork for the characterisation of Pietist identity. Particularly, I am going to propose the qualification of philosophic foundations of Pietist doctrine as a constitutional element of Pietist identity. I will demonstrate that Pietist doctrine was founded on some specific metaphysical assumptions, which were usually not present in the protestant mainlines. Especially the indeterministic notion of freedom of human will and the specific concept of individuals’ personal relationship to God resulting from it, played the main role in the Pietist identity building process.

Michael E. TOBIN, Baltimore

**Telensibus Calling: Thulean Millenarianism in Early Modern Denmark.**

This paper examines the quasi-mythical thrust of Danish notions of “Greenland” between the reigns of Christian II and Christian V and their contribution to a hyper-nationalist ethos that culminates in the disappointment of the Great Northern War. An asymptotic longing toward a “lost” but historically remembered bucolic utopia to the northwest, best evinced in Lyschander’s *Greenland Chronicle* of 1608, is demonstrated in both royal prerogative and popular lore of the period. The urge to render Denmark “whole”, and the desire for a renewed connection to a lost national purity are shown to be primary drivers of Danish patriotic aggression and the geographic coalescence of the Early Modern state.

Victor Plahte TSCHUDI, Oslo School of Architecture and Design

### **Reinventing the architect: Sebastiano Serlio's papal copyrights.**

The paper investigates how a particular mechanism within early print culture, namely the copyright – or *privilegio* – altered the identity of the architect. The focus is on Sebastiano's Serlio's hugely influential book on Roman antiquities (1540), published in Venice, and containing more than 50 woodcuts of ancient monuments. It was the first illustrated book on architecture to receive a papal privilege. But to obtain it, Serlio was forced to reinvent the role of the architect and redefine what "antiquity" meant.

A privilege from the pope, or other authorities, gave the applicant a right to the material for a limited number of years. The granting of a privilege, however, depended on the applicant being able to put forth a convincing claim of authorship of the material. This placed Serlio in a dilemma. To apply for a copyright in the capacity as an "antiquarian" would be to admit that the antiques he illustrated were indeed antiques, and thus beyond his authorship. By sensationally applying as "architect", Serlio extended the architect's role somewhat impossibly to the past. The book's sophisticated projections promoted a new antique, or rather a *mélange* of the new and the old, of which Serlio could claim responsibility. Ultimately, the prospect of a coveted copyright prompted the making of a particular architectural hybrid, the printed "reconstruction," and propagated the 16<sup>th</sup>-century architect as an inventor also of the past.

Joanna VADENBRING, University of Aberdeen

### **A Good Swedish Patriot of Danish Extraction and Upbringing: Intersecting Identities in Late 17<sup>th</sup>-Century Scandinavia.**

In 1678, the Danish statesman and writer Oluf Rosenkrantz claimed that, contrary to belief, an honest man could switch 'nation' and become a patriot of a new country, even if his family had fought that country for generations. Loyalty oaths mattered more than family traditions. Rosenkrantz underpinned his claims with Latin quotes from both classics and contemporary law texts. The manuscript that contains these words ('Aletophilus') was a response to the Swedish province governor Jöran Sperling's *Deduction*, in which the latter claimed that all Danes were born with a contrary and violent character that could not be changed – and consequently, a native Dane could never become a Swedish patriot. A comparison of the concepts of 'patriot' and 'nation' as presented by these two writers can help us understand better how collective and individual identities were constructed at the time. Although they were both noblemen, they were negotiating identities that commoners

were expected to relate to, especially since those were times of war; there was a push and pull between perceptions of identity that sifted down to other societal groups at the same time as popular conceptions were essential for at least Sperling's argumentation.

Toon VAN HAL, Katholieke Universiteit Leuven

***Patridomania: Tracing its Early Modern Origins and Significance in Modernist-Antimodernist Nationalism Debates.***

The applicability and pertinence of the notion of "nation" in the modern era continues to remain under rigorous scholarly debate. Modernists, as termed in this context, argue that nationalism is an exclusively contemporary phenomenon, largely a product of the socio-economic upheavals during the French and Atlantic revolutions. This viewpoint is challenged by antimodern perspectives that emphasize a continuity of national sentiments even before the 19th century.

In present-day discussions, there has been limited focus on early modern metadiscussions that thematize patriotism and its excesses. This paper explores an early modern concept that has hitherto remained understudied: *πατριδομανία* ("an exaggerated passion for the fatherland"). After examining the genesis of the concept, the presentation will focus on three 18th-century *disputationes* where *patridomania* is the main topic. The final part of the talk will explore how this early modern discourse on *patridomania* could contribute to the ongoing nationalism debate.

Mari-Liisa VARILA & Sara NORJA, University of Turku

***Skilful alchemists and expert astrologers: Constructing scientific identities in early modern English texts.***

In this paper, we examine how alchemists and astrologers are described in early modern English texts of different genres. Although alchemy and astrology have later lost their status as scientific fields of study, in the early modern period they were still part of scientific thinking. We are especially interested in descriptions of practitioners of alchemy and astrology and what these descriptions reveal about societal attitudes towards them. Our study thus focuses on words used to describe these practitioners, such as *skilful* and *expert* – or *deceitful*. The identities of practitioners of alchemy and astrology could be constructed by the practitioners themselves, for example in scientific writing, or by other individuals and communities. We therefore also pay attention to genre: for example, do religious texts and scientific texts differ in how they discuss alchemists and astrologers? Our materials consist of early

English printed books from 1473 to 1700, accessed through the *Early English Books Online* database. This study is part of the project *Between Science and Magic* (2023–25, funded by the Kone Foundation).

Arsenii VETUSHKO-KALEVICH, see Session SVENSSON *et al.*

Kristi VIIDING, see Session VIIDING & STORCHOVÁ

Svorad ZAVARSKÝ, Slovak Academy of Sciences

**The Identity of an Early Modern University: The Case of *Universitas Tyrnaviensis*.**

Established in 1635, the Jesuit-run university of Tyrnavia (nowadays Trnava in Slovakia) represented the largest and, arguably, the most influential centre of learning in the early modern Kingdom of Hungary. In a 1701 oration, which was delivered in the university church on the occasion of the feast of the Immaculate Conception of the Virgin Mary, this university is imagined as a body representing the whole population of the Hungarian Kingdom and its ambition to fulfill the role of the shaper of public opinion is explicitly articulated. This leads me to think about the university's identity. Would it be possible to explore Trnava university's identity on the basis of its Neo-Latin publications? The publications that naturally come to mind first are the two histories of the university written by Jesuits Emericus Tolvay (*Ortus et progressus Universitatis Tyrnaviensis*, 1725/8) and Franciscus Kazy (*Historia Universitatis Tyrnaviensis*, 1737) respectively. Both these works deal not only with the institution's origins and historical evolution, but also with the most recent events. Focusing mainly, but not exclusively, on these two historiographical works, I will attempt to draw a picture of the identity of early modern *Universitas Tyrnaviensis*.

David Hasberg ZIRAK-SCHMIDT, see Session LARN & ZIRAK-SCHMIDT



## SESSIONS

Peter K. ANDERSSON, Örebro University, *et al.*

### **Occupations, Communities and Precarious Identities in 16<sup>th</sup>- and 17<sup>th</sup>-Century England**

In recent times, ‘precarity’ has been a much used concept to understand the conditions of the contemporary labour market. By implication at least, it is often contrasted to a past in which conditions were different and supposedly better; however, this proposed panel suggests that occupational identities in sixteenth- and seventeenth-century England were, in various ways, characterised by precarity, but also by a striking ability to negotiate it. We understand precarious identities as affecting people across the full social and occupational spectrum, and consider the ways in which liminal spaces between ‘self’ and ‘other’ were occupied and transformed by people on the social and national margins. Two papers examine the roles of economically and socially marginalised English people who eked out a living on the fringes of established society. Rather than being simply ‘victims’, such people were able to negotiate the economic system in complex and surprising ways, from fairground clowns who cunningly adapted their work to current political and legal conditions to street hawkers who carried out their largely non-regulated work in a precarious inbetween space (Lutteman). The other two papers examine the precarious role of the ‘foreigner’ in relation to the broad social spectrum of early modern England: the inbetween position of polyglot secretaries and go-betweens in diplomatic exchanges (Swärth) and, at the other end, the relation between an ‘ethnified’ group of foreign refugees and a community of largely hostile lower-class workers in the anonymous play *Sir Thomas More* (Sivefors).

Elisabeth LUTTEMAN, Independent scholar

### **Professional Identity, Representation, and Identification in ‘The Cries of London’**

Itinerant hawkers were a prominent visual and sonic feature of early modern London’s bustling streets. Their profession was characterised by mobility, flexibility, and fluidity, as they moved not only through the city but often also between types of vending or between different occupations entirely—operating at the precarious fringes of the formal economic system. Their largely unregulated work constituted a conundrum for the authorities, but they elicited an enduring interest across artistic forms and media. In the

1590s, an increase in the number of hawkers as well as in legislative measures directed at them coincided with a wealth of music and printed images that continued into the seventeenth century, consolidating the ‘Cries of London’ as a genre of intermedial entertainment. This paper enquires into how these representations—each with their formal conventions and primary audiences—engage with and shape the multimodal figure of the hawker. Bringing together scholarship on media that are often studied separately, it particularly explores what kinds of engagement and positioning are invited from viewers, listeners, or performers, probing how the range of representations may display and commodify hawkers as well as open up spaces for voicing and temporarily inhabiting their fluid professional identities.

Per SIVEFORS, Linnaeus University

### **Wretched Strangers and Patient Englishmen: Work, Precarity and Migration in *Sir Thomas More***

The anonymous manuscript play *Sir Thomas More* (c. 1592) has often considered to be partly written by William Shakespeare, and since the manuscript contains annotations in the hand of the Master of Revels, it has also been analysed in relation to early modern censorship. In that context *Sir Thomas More* has also been discussed with a focus on the xenophobic and potentially seditious sentiment expressed against French immigrants (changed to ‘Lombards’ by the censor). Less discussed, though related to these matters, is the play’s extensive preoccupation with aspects of class and precarity, and the present paper focuses on the relation between class, work and immigration, arguing that *Sir Thomas More* opens up a space of precarity that pits lower-class English people against foreigners. More specifically, the play hints at an ‘ethnified’, precarious community of foreigners that has an antagonistic relationship with the English-born working classes depicted in the play. While More’s conciliatory speech on the ‘wretched strangers’ in Act 2, Scene 3 was sometimes cited during the European refugee crisis in 2015 as a ‘cure for xenophobia’, I argue for a more complex situation in which the play acknowledges precarity and divisiveness as potent political forces.

Anna SWÄRDH, Stockholm University

### **Identity Formation, Translation, and Precarity in Early Modern Anglo-Swedish Exchanges**

From September 1565 to early May 1566, Princess Cecilia Vasa of Sweden visited Elizabeth I of England. Several kinds of documents related to the ten-



month journey and visit survive, and in different ways they participate in processes of identity-formation. A travelogue that documents the journey was written during the visit; it depicts Elizabeth as legitimate Protestant monarch, sought out by the admiring foreign traveller, thus participating in identity-formation through the creation of celebrative and mutually supportive international roles for both women. Placing the travelogue alongside letters and reports, this paper will draw attention to traces of the polyglot and transnational communities needed for diplomatic exchanges to happen in the first place, and note their importance for various forms and directions of identity-formation. The paper will suggest that by approaching the extant documents with attention to translation, we more easily see how they tell of a multilingual community of writers and readers, some of whose members led more precarious existences than others. As go-betweens and secretaries, such individuals were often anonymous brokers in the larger game of European diplomacy and its concomitant formation of identities; while travel was a dangerous venture for all, reports of imprisonment and interrogations witness to degrees in this precarity.

Anders Kirk BORGGAARD, Aarhus University & Center for Danish Neo-Latin, *et al.*

### **Formation of Religious Identities in Early Modern Denmark - Textual, Theological, and Iconological perspectives**

The present session takes as a point of departure a particular text written in Latin by the Danish theologian Niels Palladius (1510-1560), superintendent of Lund and brother of Peder Palladius who became the first superintendent of Zealand. The text *Commonefactio de vera invocatione dei, et de vitandis idolis* from 1557 is a treatise against the use of images. It has received very limited interest in research on the formation of the religious identity in Denmark during the period of the Reformation. It is, however, a very complex text that sheds light on this transformative period in a number of ways: it introduces ideas of a reformed image culture inspired by continental theologians, and it does so by using specific polemical rhetorical aids and citation practices characteristic of protestant thinking. Palladius promotes the destruction of superstitious papal images, very much inspired by writers such as Calvin and the Danish theologian Hemmingsen, though he claims to be strictly Lutheran. In this respect, his text challenges the general view of the Danish Reformation as a process without conflict.

This interdisciplinary session will introduce Palladius' text and illustrate how it sheds light on the formation of religious identity in Denmark in the period

of Reformation in three different ways: 1) Philologist Anders Kirk Borggaard analyses the argument, structure, and rhetoric of the text, and what it can tell us about its confessional relationships, intent and use; 2) Church historian Mattias Sommer Bostrup places Palladius' ideas within a broader context, focusing in particular on how the text interacts with contemporary attempts to define – in negative terms – Lutheranism; 3) Art Historian Laura Katrine Skinnebach analyses the general image theoretical argument of the text, focussing on Palladius' juxtaposition of a Lutheran image culture versus the veneration of living images and materiality performed by Catholic Christians.

Anders Kirk BORGGAARD, Aarhus University & Center for Danish Neo-Latin

### **The Rhetoric and Language of Lutheran(?) Religious Identity**

As Niels Palladius set about writing and publishing his polemical *Commonefactio* on what he perceived to be the idolatrous practices of his fellow Lutherans, he may have been a bit anxious about the work's reception in his native Denmark. In the work, Palladius condemns current practices as popish or outright atheist, threatens idolatry-tolerant priests with eternal damnation, and even goes as far as claiming that Luther has been misunderstood on the matter of images in the church space, arguing instead for a conspicuously Calvinist view on all imagery as idolatry. And although he presented his treatise as a handbook to the parish priests in the kingdom, supplying them with arguments to use against deviant parishioners, he nevertheless chose to write it in Latin and publish it far from home in Wittenberg. This paper explores how Palladius presented these radical ideas using rhetorical and ideological ideas that were well-established among the humanistically educated Lutherans of his time; investigates what his citation practice might reveal about his confessional identity; and finally, by looking at the dissemination of the treatise, suggests who responded most favourably to this confessionally ambivalent piece of polemic.

Mattias SOMMER BOSTRUP, Aarhus University

### **Defining Lutheranism by Defining What it is Not**

The Passing of Martin Luther in 1546 constituted an imminent threat to the Wittenberg legacy. While Imperial Lutherans faced a political crisis that was not solved before the 1555 Augsburg Settlement, state-branded Danish Lutheranism, headed by the king and therefore much more politically constant, engaged in discussion with Continental Protestantism in various matters. Ranging from the arrival, and subsequent expulsion, of Jan Łaski and

his immigrant community in Copenhagen in 1553 to the issuing of the *Articuli pro perigrinis* in 1569, Danish agents sought to define their religion in deeds and in print, such as Niels Palladius' *Commonefactio*. However, the definitions offered by the Danes were put negatively; that is, rather than aiming to outline what their religion was, they defined what it was not, and sometimes, as Niels Palladius' case shows, tacitly included lore of a different ilk than the Wittenberg canon. This paper argues that the categories and discourses found in the mid-sixteenth-century sources often did not share the meaning ascribed to them in confessional Lutheranism of the seventeenth century, even if this would triumph as the yardstick interpretation of the Reformation. Mid-sixteenth-century Danish "Lutheran" identity, in effect, was flexible and open rather than stable and closed.

Laura Katrine SKINNEBACH, Aarhus University

### **Defining the Lutheran Image**

Religious imagery is at the centre of Niels Palladius' *Commonefactio*. The text is an attack against idolatry and an attempt to mobilize the authorities to remove religious imagery from the sight of the populace. It is also a scrupulous exposition of the dangerous nature of imagery, clearly inspired by Calvin, who wrote in favour of the destruction of religious imagery. Palladius is a fierce opponent of images being treated as animate matter and venerated as the living God. The only living image in the church, he argues, is the living congregation. This paper explores Palladius' definition of Lutheran religious imagery against the living image of the papal church. It is an iconological investigation of his image theory as it unfolds in his careful rhetorical dismantling of life in images. It examines his use of unsettling but well-known examples, among others his reference to a mechanical Christ doll with a moving head controlled by a cleverly hidden monk, intending to trick the beholder into believing that the image is the real living Christ. And it argues that Palladius' campaign against the living image is bound to an actual fear that the propensity for life is a potential inherent in all imagery.

Anastasia Ladefoged LARN & David Hasberg ZIRAK-SCHMIDT,  
University of Southern Denmark

### **The Many Faces of Sophonisba**

Chair: Anastasia Ladefoged LARN & David Hasberg ZIRAK-SCHMIDT, University of Southern Denmark

Few figures can claim such widespread popularity and complex heritage in early modern literature as the Carthaginian noblewoman and later Numidian queen Sophonisba (dead c.203 BC) yet be virtually forgotten today. In the period 1350-1750 there were numerous tragedies and other poetic works featuring Sophonisba across Europe. Sophonisba seems to have traveled across confessional, political, and national borders in a Europe, which was at long intervals torn by strife. This adaptability makes her a perfect figure for understanding the creation of cultural communities and identities, particularly its reappraisal of classical history and genres, in the early modern period. As the individual papers in these panels will show, Sophonisba could easily be adapted to serve various political and religious situations. Yet it also becomes clear how poets and scholars read beyond modern national boundaries creating a complex intertextual web of influences. While each paper studies one specific national context, the two panels will propose Sophonisba as a central prismatic figure to early modern identity formations.

Samuel AGBAMU, University of Reading

#### **Petrarch's Sophonisba between Antiquity and Modernity**

This paper traces developments in representations of Sophonisba between antiquity and early modernity. In particular, the paper considers how Petrarch's representation of the Carthaginian woman can illuminate an important moment in the development of modern discourses of "race". After outlining the ancient sources available to Petrarch, the paper hones in on Sophonisba in Petrarch's *De viris illustribus*, the *Africa*, and *Triumphus Cupidinis*, and how she relates to Dido and Cleopatra. The paper takes Mantegna's "A Woman Drinking" as a pivotal moment in the reception of Sophonisba during the early Renaissance between her story in Petrarch's texts and later dramatic representations.

Nina HUGOT, University of Lorraine

#### **The eloquence of Sophonisba from Mellin de Saint-Gelais to Nicolas de Montreux (1556-1601)**

Sophonisba is particularly present in French sixteenth-century tragedy. Although her story fits easily into the tragic aesthetics of that time, this figure presents a singularity: Sophonisba is an eloquent queen, who uses her rhetoric and manages to divert two kings from their alliance with Rome. In Mellin de Saint-Gelais and Claude Mermet, a fascination for the queen's speech appears; however in Antoine de Montchrestien and Nicolas de Montreux, interest in the queen's eloquence diminishes, while, for the characters, it is

increasingly associated with manipulation – as if a woman's eloquence should not be given too much space on the theatrical stage.

David Hasberg ZIRAK-SCHMIDT, University of Southern Denmark

### **Staging Sophonisba in Early Modern England, 1606-1730**

This paper offers an overview of early modern English plays about the Carthaginian noblewoman Sophonisba and traces the development of the character from her introduction in the early seventeenth century to the middle of the eighteenth century. More specifically, the paper examines John Marston's *The Wonder of Women* (1606), Thomas Nabbes's *Hannibal and Scipio* (1635), Nathaniel Lee's *Sophonisba, or, Hannibal's Overthrow* (1675) and James Thomson's *Sophonisba* (1730). Although some elements of Sophonisba's character remain constant—her marriage to Massinissa and heroic suicide are prime examples — dramatists' assessment and interpretation of the female figure developed throughout the period. The paper charts these developments in light of political and aesthetic changes in early modern England.

Anastasia Ladefoged LARN, University of Southern Denmark

### **History's Female Face: Female companionship in Gian Giorgio Trissino's *Sofonisba* (pub. 1524)**

This paper will discuss the introduction of female companionship in Gian Giorgio Trissino's (1478-1550) tragedy *Sofonisba* (written 1514-15, published 1524, performed posthumously 1562). Hitherto, scholarship has predominantly evoked Trissino's stylistic inventions and Attic style (Hoxby 2015; Bushnell 2010; Lettieri & Ukas 1971), or his Senecan inspiration (Kragelund 2015). Few have paid attention to Trissino's female shift in perspective vis-à-vis his historical sources as one of the tragedy's central characters, Erminia, is an elaboration of just two words from Appian's *Punic Wars*: τῆ τροφῶ, “to the nurse”, 5.28. This paper seeks to remedy this neglect by arguing how female identity and history telling is linked in Trissino's adaptation of Greek and Roman styled tragedy. First, I will discuss how Trissino dramatizes Roman and Greek historical source material, notably Livy's *Ab urbe condita* and Appian's *Punic Wars*. Second, I will propose that the relationship between Dido and Anna from Vergil's *Aeneid* is a potential precursor to Trissino's staging of female companionship and discuss what this means for Trissino's reintroduction of tragedy as a historical genre.

Beth CORTESE, University of Iceland

### **Love and War: Court Politics in Nathaniel Lee's *Sophonisba, or Hannibal's Overthrow* (1676)**

Nathaniel Lee's *Sophonisba, or Hannibal's Overthrow* translates the themes of love, war, and divided loyalty from the original narrative of the Carthaginian political martyr Sophonisba into the context of the tensions in Charles II's Court. Massinissa's difficult position of divided political and romantic allegiance exhibited through his unpopular love for Sophonisba, engages with questions of authority, government, and political and religious allegiance that dominated Charles II's reign. In particular, the influence of Charles II's French mistress Louise de K roualle—to whom Lee's tragedy is dedicated—whose loyalty was cause for concern because of her ties to Louis XIV's Court.

Sofie KLUGE, University of Southern Denmark

### **The Second Sophonisba: Figurality and Counter-factuality in Calder n's *The Second Scipio* (pub. 1683)**

The Spanish dramatist Pedro Calder n de la Barca (1600-1681) never engaged directly with the figure of Sophonisba. However, in his late play about the elder Africanus' Spanish campaign he exploited the Golden Age conflation of the different Scipios into a single, polysemous 'Roman commander' figure to suggest a number of thought-provoking parallels not only between two historical events and locations but also, I argue, between the play's "beautiful African" – Arminda – and Sophonisba. The outcome of this intriguing procedure, relying on figural historiography, is a history play about the Roman siege on Carthago Nova in 209 BC that is simultaneously a counterfactual history play re-writing the events that transpired in Carthago in 203 BE. Thus, I argue that *The Second Scipio* suggests an alternative Sophonisba story where virtuous action secures a happy ending, imparting a useful lesson of kingship to its royal audience.

Feliks LEVIN, Aarhus University

### **Early modern Irish identities across languages and genres**

Chair: Isabelle TORRANCE, Aarhus University

Ireland underwent great political and intellectual transformations in the early modern period; new models of nationhood proliferated and the literary trends and tendencies of the Renaissance were adapted. In response to

conquest, colonial plantations, the Reformation, and state-formation in Ireland, Gaelic and Gaelicized literati reshaped traditional discourses and turned to new sources of inspiration, involving Classical literature.

The proposed session will investigate how Gaelic and Gaelicized intellectuals creatively used vernacular and Classical models to create ethnic, religious, and national identities, and to establish parallels between the past and present of Ireland and that of ancient Greece and Rome. The proposed talks will attempt to lift several barriers in current scholarship. First, the speakers will try to overcome linguistic barriers, since Irish-language, English-language and Neo-Latin sources are rarely discussed together by historians and philologists in spite of the multilingual intellectual milieu of early modern Irish intellectuals. Second, the session will bring together the material written in various genres, from bardic poetry to historiography, which have been previously discussed separately, to probe the generic boundaries and to understand how genres defined the constructions of identity in the sixteenth-seventeenth centuries. Finally, the participants of the session will adopt a wider approach to contextualization of early modern identities which will not be reduced to the accepted chronological boundaries of early modern period in the history of Ireland.

Brendan KANE, University of Connecticut

#### **A Milesian modernity? Blood, periodization, and Gaelic Irish identity**

The proposed paper explores aspects of the *longue durée* importance of fictive kinship to notions of Gaelic Irish identity. The story of Greek origins of the Gaels, of their ancestral link to an invading Iberian warrior of Grecian blood named Míl, was a mainstay in Irish political thought and cultural self-definition throughout the medieval period. Curiously, whereas many other markers of Irish identity lost relevance following the Tudor conquest, this fascination with the ‘Sons of Míl’ origin legend seemed only to grow stronger in the modern era. This talk aims to address two aspects of that Milesian modernity: its intersection with longstanding English origin legends grounded in connection to Ancient Greece’s great enemies, the Trojans; and its relationship to an emergent geographical and proto-national notion of *Éireannach*, or ‘Irishman’, in the early modern era. It is hoped that this brief exploration will speak to questions of Irish identity across standard barriers of historical periodization – from medieval to modern – and across language communities.

Gregory DARWIN, Uppsala University



### ***O Hector of the West of Europe: Classical identities in Early Modern Irish political poetry***

During the later Middle Ages and Early Modern period, formal and formalized elegiac verse – bardic poetry – was the predominant medium of political discourse for Gaelic and Gaelicized elites in Ireland. The tumultuous sixteenth and seventeenth centuries saw poets increasingly drawing inspiration from other contemporary European literatures as well as Classical epic and mythography (usually mediated through existing vernacular adaptations of Latin works). Bardic poets in this period were especially interested in the Trojan war, and while they frequently drew comparisons between Ireland and Troy, they never claimed direct descent from the Trojans, unlike their English neighbours. Instead, early medieval doctrines which saw the origin of the Gaels among the Greeks, persisted in the political verse of this period.

In this talk, I propose to discuss where and how poets identified their patrons with the great heroes of the Classical past (alongside or perhaps instead of invocations of a patrons' heroic genealogy or similar comparisons with Biblical and other traditions), and to explore some of the questions of identity – ethnic, religious, and national – which such comparisons and allusions raise.

Feliks LEVIN, Aarhus University

### ***Articulating Irish consensual identity across languages: protonational discourse in Geoffrey Keating's *Foras Feasa ar Éirinn* and John Lynch's *Cambrensis Eversus****

It is well known that ethnic discourse in early modern Ireland was redefined to include both Gaelic and Old English Catholic population under the umbrella term – *Éireannach* (Irish). However, it is less clear how the concepts of Irish identity (which is called consensual in the paper) and its historical legitimacies depended on Irish- and Latin-language discursive environments. Historical writing in the seventeenth century Ireland was one of the most productive media for formulating Irish identity. The presentation explores the strategies of formulating and legitimizing inclusive Irish identity in the Irish-language *Foras Feasa ar Éirinn* by Geoffrey Keating and the Neo-Latin *Cambrensis Eversus* by John Lynch. The paper argues that Keating relied more on native discursive resources to justify Irish identity, whereas Lynch utilized the cultural capital of classical history and concepts. I will demonstrate how Keating reconsidered vernacular concepts, particularly the notion of *fir Éirenn/ Éireannach* and the idea of the island absorbing the invaders, to fashion Irish identity of the colonists and the natives, whereas Lynch tried to situate identity processes in Ireland in the context of

ethnogenesis in ancient Greece and Rome and used Classical metaphors to describe the union of the Old English and the Gaels.

Johanna SVENSSON, Lund University, *et al.*

### **Neo-Latin poetry as a matter of national pride: *Deliciae poetarum* in Scandinavia**

From the beginning of the 17th century, several anthologies of Neo-Latin poetry were compiled, e. g. *Deliciae poetarum Germanorum*, *Deliciae poetarum Italarum*, and *Deliciae poetarum Scotorum*. The Scandinavian nations were relatively late with such collections of selected poetry from their countries, but in 1693 Fredrik Rostgaard published *Deliciae Quorundam Poetarum Danorum*; at approximately the same time, the first attempts to collect material for an anthology were undertaken in Sweden, but no full-scale result was achieved, although a huge collection was later compiled by Samuel Älf, dean of Linköping Cathedral, originally intended to form a base for an anthology. In our session, we are going to deal with a broad range of questions connected to the phenomenon of Neo-Latin anthologies in Scandinavia. What were the incentives behind parading Latin poets of one's country? What principles lay behind the selection? How did the collectors in dubious cases approach the question if a certain poet should be regarded as belonging to their nation?

Johanna SVENSSON, Lund University

### **The Danish Anthology: Rostgaard's *Deliciae aliquorum poetarum Danorum***

We often think of the learned circles of Early-Modern Europe as a *res publica literaria*, where nationality was less important than a shared set of models and ideals. Bearing that in mind, it is quite interesting that the very numerous anthologies of Neo-Latin poetry that were published in the seventeenth century were all organized according to the concept of nationality: there were *Deliciae poetarum Germanorum*, *Deliciae poetarum Italarum* and many others. I will here concentrate on the Dane Frederik Rostgaard's *Deliciae quorundam poetarum Danorum collectae et in 2 tomos divisae* from 1693. Rostgaard's anthology is very ambitious and contains not only Latin poems by six Danish poets from the sixteenth and seventeenth centuries, but also biographies of these authors and a long exposé of Danish poets by Olaus Borrichius. Taking Rostgaard's anthology as a point of departure, I will discuss a few questions that must have been relevant to the seventeenth-

century editors of anthologies: Why was it important to make anthologies of Neo-Latin poetry in the first place? Was there, as we may well think, an element of national pride, that makes it possible for us to compare the anthologies to the works on national history? And could there be a conflict between an author's national identity and his/her identity as a citizen of the learned world?

Peter SJÖKVIST, Uppsala University Library

### **Samuel Älf and his Network of Collectors**

In the middle of the eighteenth century, the student Samuel Älf (1727–1799) in Uppsala decided to start collecting Latin poetry by Swedish authors, in order to publish anthologies that could compete with the ones that had seen the light on the Continent. Since Jan Gruter had published *Deliciae* of Italian, German and French authors in the early seventeenth century, several similar anthologies of Latin poetry based on the nationality of the authors had appeared. Älf, who would end his career as professor and dean of Linköping Cathedral, collected material for several decades. Failing to find a publisher for the enterprise, he eventually donated it to the gymnasium and diocese library of Linköping in 1793, where it is still kept. A current project is devoted to cataloguing and digitizing the entire archive.

In order to be successful in the collecting of his material, which often consisted of rare occasional prints of a few pages or paratexts of other publications, in original or in transcription, he soon established contacts with a number of other Swedish collectors who worked with similar projects, which were all based on the national or regional origins of the authors. In a huge still extant correspondence from their exchanges it is possible to discern how a network of collectors is created, how they work and reflect on their collecting practices. This exchange and circulation of literature and collectables must of course be understood in the wider context of scholarly communication and interaction in the Swedish eighteenth century. Still far too under-researched as this field is, my presentation aims at pinpointing some aspects in the collecting rationales of Älf and his network of similar minds.

Arsenii VETUSHKO-KALEVICH, Lund University

### **Foreign-born Neo-Latin poets in Sweden**

The paper will present an overview of foreigners who distinguished themselves as Latin poets in Sweden and discuss their place in the attempts to systematize the history of Swedish Neo-Latin poetry undertaken in the 18<sup>th</sup>

century. The only foreigner ever regarded as a full-scale member of the Latin Parnassus of Sweden was Johannes Loccenius (1598–1677), active at Uppsala for half a century. In Johan Ihre’s and Johan Wåhlberg’s dissertation *De poetis in Svia-Gothia Latinis* (1739–40), Loccenius is the first of the 11 names in the chapter on foreigners, and in Samuel Älf’s collection, compiled in the latter half of the 18<sup>th</sup> century, his poems occupy a whole volume and a large section in another one. Others receive only marginal attention. Especially interesting is the case of the Dutchman Johannes Narssius: with his rich production praising the deeds of Gustavus Adolphus, he is mentioned by Ihre and Wåhlberg, but is not awarded a separate section in Älf’s collection, probably because he only lived in Sweden for a short period. Another problem is whether one should treat Scanian poets as Swedes; Ihre & Wåhlberg pass them in silence, whereas Älf made a half-hearted attempt to collect material on “poetae Dano-Scanici”.

Kristi VIIDING, Estonian Academy of Sciences, & Lucie STORCHOVÁ, Czech Academy of Sciences

### ***Nobilitas* and Identity Formation: Case Studies from Central and North Eastern Europe (c. 1550–1650)**

The special session will focus on *nobilitas litteraria* as part of early modern identity formation and its interactions with the discourse on *nobilitas hereditaria*. Covering the period between the mid-16th and mid-17th centuries, our three papers aim at comparing scholarly reflections on *nobilitas* in various genres of both Neo-Latin and vernacular literatures originating from East-Central and North Eastern Europe, a region strongly influenced by Protestant religious movements. We will be interested in the ways in which groups of scholars developed and communicated – especially in educational and polemic contexts – *nobilitas* as part of their identity and how, by doing so, they created new scholarly communities and networks. Were there any reactions to these discussions from the learned aristocrats? The further purpose of the session will be to examine how scholarly reflections on *nobilitas* might have influenced period’s relationships of power and social life. Moreover, we want to show how scholars negotiated overlappings of *nobilitas* with other identities, particularly religious and ethnic ones. Special attention will be paid to situations in which individual scholars creatively treated the above-mentioned concepts to produce specific, highly individualised sense of belonging.

Lucie STORCHOVÁ, Czech Academy of Sciences

### Negotiating *nobilitas litteraria* in Neo-Latin Poetry from the Bohemian lands (c. 1550–1575)

Developing the findings of two recent international projects (*Europa humanistica* and *Companion to Central and Eastern European Humanism*), this paper considers ways in which Bohemian humanists reflected on *nobilitas litteraria* and thus co-created their professional and scholarly identities. Latin poems dealing with *nobilitas litteraria* were very popular in the Wittenberg university environment and became widely shared among Bohemian students from the 1550s. The aim of this paper is to show how this special poetic genre was adapted to new cultural and denominational environments in the Bohemian lands. Given the number of Neo-Latin occasional and didactic poems about this topic, there are surprisingly many unanswered questions concerning their form, content and functions: How did Bohemian authors reflect on various kinds of *nobilitas* in their poetry? How did they fashion themselves in relation to them? Since literary work was not self-supporting at the time and depended on patronage, my main goal will be to show which literary techniques and strategies Humanist poets used to claim and legitimise their autonomy in writing. Were there any classical models and older traditions they followed in this slightly paradoxical endeavour?

Marcela SLAVÍKOVÁ, Czech Academy of Sciences

### *Regem nasci magnum est, at regno dignum se praestare maximum: Discussions on nobilitas hereditaria in the Central European context (c. 1590–1610)*

While the reflections on *nobilitas litteraria* were highly popular among the Bohemian Humanist scholars, the discussions as to what constitutes the nobility by birth (*nobilitas hereditaria*) are much less common. The purpose of this paper is to examine two prose texts from the turn of the 17<sup>th</sup> century which, in one way or another, deal with the notion of hereditary nobility. The first text is an extensive work titled *Zrđcadlo slawného Margkrabstwij Morawského* by Bartosz Paprocki (c. 1543–1614), published in 1593. Born into a noble Polish family, Paprocki mostly focused on heraldry and histories of the aristocracy. In his *Zrđcadlo*, however, he also presents important ideas as to the ideal identity of a monarch and a nobleman in general. *Schola aulica, to jest Dvořská škola*, published in Prague by an anonymous author, then gives practical advice to young aristocrats who are about to serve at the court. Which qualities are the most desirable in a nobleman? Can any parallels be observed between the two texts of a different regional and cultural context? Can their sources be identified?

Kristi VIIDING, Estonian Academy of Sciences

**The identity of *nobilitas litteraria* as an academic subject (c. 1630–1650)**

As far as the early modernity is concerned, a new community's (e.g. *nobilitas litteraria*) identity formation can be considered successful when it became the subject of academic disputations and orations. Extolling academic education and literary activity as ways of achieving *nobilitas litteraria* was a time-proven strategy from early Italian humanism. Treated comparatively, however, or in a direct opposition, *nobilitas haereditaria* and *litteraria* appears to have caused troubles, as both groups took part in the academic events and had a strong relation to power in the society. Although Estonian and Livonian students never dared to compare the two nobilities at the local, Swedish state University in Tartu, they did so during their academic *peregrinatio* at other universities. The case study focuses on the *Dissertatio Ethico-Politica De Honoribus Tum In Genere Tum In Specie De Nobilibus et Academicis* by Nicolaus Specht, a theology student from Tallinn, who held it under the guidance of the professor of Bohemian origin, Wilhelm Nigrinus, in Wittenberg, in 1631. I will relate this to Specht's later identities, when he became a *Hofmeister* of Heinrich Matthias von Thurn's sons in Pärnu and a parson in Tallinn.