Speakers, Titles, Abstracts

The Snorri Sturluson Research Centre in Reykholt

Renaissance Itineraries: Tracing Spaces & Places in the Early Modern World
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Damiano **Acciarino** (Università Ca' Foscari, Venezia)

Pontanus and Mythology: the case of Trigla
This paper investigates the mythological surveys carried out by Pontanus on the goddess Trigla. Pontanus offers an extremely complex description of this divinity by cross-referencing sources from different authors and times, extending the field of inquiry beyond the classical world right into the beliefs of the northern populations.

Unn Irene **Aasdalen** (Nansen Academy, Lillehammer)

Philosophical Itineraries: Giovanni Pico on the soul's ascent
Several of the philosophers of the Italian Renaissance wrote treatises attempting to show how man's soul could travel from this fleeting world of the senses to a higher realm. They can be seen to have written philosophical works in response to an invitation issued by Socrates, of the importance of the soul to know its true nature. In his *Commento* (1486) Giovanni Pico della Mirandola promised "to free the soul from this wretched prison", and ascribed a journey through which the soul could travel back to its true homeland. His itinerary sets out to demonstrate a straightforward route from the lower realms to the divine by means of Diotima's ladder, much in vogue among philosophers of the Neoplatonic variety. Pico wrote that "by means of the beauty of corporeal or sensible things, love arouses in the soul a memory of its intellectual part". Thereafter, an intuitive search for love should lead the way. More than once Pico arrived at blind roads. In my paper I will present Pico's tentative guiding, and how he and we are typically led astray. Ficino and Leone Ebreo came up with alternative routes, and will be consulted as well for the discussion on the soul's final destination.

Bjørn **Bandlien** (University of South-Eastern Norway)

Shaping royal identities by crossing the sea: The case of King James of Scotland and Queen Anna of Denmark
In September 1589, the Danish princess Anna prepared for crossing the North Sea. She was to be married with King James VI of Scotland, but the winds were unfavourable. When the ship also started to leak, it was decided that the princess was to wait in Oslo until spring. Hearing the news, King James decided to travel to Norway himself to meet his bride. After marrying in Oslo and later visiting the Danish royal court in Helsingør, they arrived in Edinburgh in May 1590.

   For King James and Queen Anna this was the only time they ever travelled by sea. However, there are several references to their adventure, both in the poetry of King James himself and in the masques and plays Queen Anna was a patron of. The purpose of this paper is to discuss the memory and re-enactments of their travels. It will be argued that the sea journeys in 1589 and 1590 were used by the royal couple to shape their identities as king and

queen. At the same time, these memories were gendered, meaning something different for the king than for the queen.

Queen Anna seems to have used the travel in complex ways. As a princess arriving from another kingdom over the sea, she was integrated into various narratives and topoi of the foreign queen in poetry and pageants that extended back to Antiquity and the Middle Ages. However, her own strategies of forming an identity associated to such narratives not only show her interests in historical and legendary queens, especially through her patronage of art and performance in court masques, but also in her letters and diplomatic activities.

Mattia **Biffis** (University of Oslo – Norwegian Institute in Rome)

Itinerant matter: Rubens and the itineraries of paintings in early modern Europe
The history of art has been engaged with mobility for centuries. Movement, with its limits and potentials, constitutes in many ways a founding principle of the discipline, and its fascination and rejection is at the core of much of its narrative. Yet, recent art historical analysis has been mostly concerned with the travels of artists (as they emerge, for example, from biographical accounts), overlooking the intrinsic itinerancy of their objects and the intricacies of their transference itself. This paper aims to overcome this scholarly gap, by focusing on the case of the Flemish painter Peter Paul Rubens (1577–1640), one of the most eminent artists of his generation to fully exploit the new technologies of transportation for his works on a European scale. Living in a period of growing mobility of men and objects, Rubens was a painter thoroughly dependent on the politics and practices of delivery. From his native Antwerp, he was able to maintain familiar relationships with a ramified network of friends, patrons, and humanists, extending as far as Italy, Spain, France, and Britain. Reduced to standardized volumes of manageable size, his paintings moved efficiently along the delivery lines that crossed the physically divided and politically turbulent landscape of 17th-century Europe. His large correspondence, counting more than 250 letters, reveals precious details concerning packing and unpacking procedures, strategies for speeding up cargoes, careful assessments of the fastest and more secure roads to reach certain destinations, names and functions of custom agents, packers, drivers, couriers, and postmen – in other words, all those details concerning the logic of mobility in an increasingly itinerant world. I will analyze this logistic conundrum in order to understand the impact of distance on the itinerant matter in the early modern period. Within this historical frame, distance will emerge not as an obstacle, a dramatic interruption of a spatial continuum, but rather as a productive interval with the potential to increase the creative momentum of a painting, or any other itinerant object.

Anders Kirk **Borggaard** (Aarhus University)

Paternal Princes in Lutheran Northern Europe
The image of the paternal prince is a recurring theme in the political, philosophical, and panegyric texts of Renaissance humanism. Central to this image was the ideal of a ruler who governed his people with the infinite care and attention of a loving father, an ideal which stemmed from the writings of ancient philosophers like Aristotle and Seneca, who had used the father-figure as the most appropriate image of the virtuous ruler. Inspired by these philosophical authorities and imitating the way in which the ancient Romans honoured their heroes and emperors with the title *pater patriae*, Renaissance humanists eagerly adopted this idealised figure into their own writings. Beginning on the Italian peninsula, rulers were thus praised as the fathers of their city-states and kingdoms, and when humanism crossed the Alps, the ideal of the paternal prince came along, gradually making its way to Northern Europe where new kings too were given the old title *pater patriae*. In time, even Martin Luther would urge his fellow Christians, in his influential Deudsch Catechismus (1529), to obey and honour their temporal rulers as fathers just as the Romans had done in the past.

The figure of the *pater patriae* that came to be found in Lutheran Northern Europe was, however, quite different from the paternal ideal that had initially set out across the Alps from Italy. In this paper, I will attempt to trace the itinerary of the *pater patriae* from the Italian peninsula and into Lutheran Northern Europe while investigating how this philosophical, political, and theological(?) concept changed in the course of its journey north. Providing the stopovers on this ideological journey will be a selection of texts which, in one way or other, serves as metadiscourses on what it meant to be a paternal prince to their respective authors: Petrarch, Erasmus, Luther, Melanchthon, and the Danish theologian Niels Hemmingsen.

Ida **Caiazza** (University of Oslo)

Literary-Geographical Itineraries in the Renaissance Women Writers' Image of the *relicta mulier*.
The paper will explore the self-fashioning of the *relicta mulier* (i.e. the abandoned woman) in women's writing of the Italian Renaissance and Post-Tridentine period. In the topical literary situation of a woman abandoned by her lover, there are usually two typical settings. The intellectual-rhetorical one is built around the oppositions accusation/defence and deceit/naivety: the woman defends her naivety and accuses the man of being deceitful – as recently shown by Maiko Favaro. The emotional one is built around the main emotion of sorrow, that is described in a strongly literary and intertextual way. In particular, the *relicta mulier* describes herself and forges a meaning to her sorrowful feelings by means of an intentional dialogue with her female literary ancestors, such as Catullus' Ariadne, Propertius' Tarpea, Ovid's Heroides, Boccaccio's Fiammetta, with whom she engages in a struggle for the primacy of sorrow. In one Renaissance woman writer in particular, Emilia Fiorentina (*Lettere affettuose*, 1594), this struggle for the primacy of sorrow is built around the journeys to and from two symbolical cities of Boccaccio's *Elegia*, Naples and Florence.

Nadia **Cannata** (Università degli Studi di Roma "La Sapienza")

Travelling through Language Space: Latin and Vernacular(s) in Italian Public Script (14-15th cent.)
Assessing the language used in Italian public script circa 15th-16th century can prove a less straightforward task than expected. This is not only because the languages in use were many, even according to our modern categories (Italian vernaculars, French, Catalan, Latin and so on), but mainly because the linguistic awareness of the time differed greatly from what we have become accustomed to and somewhat defies the monolithic categories that we expect to apply.

The issue is not simply a question of nomenclature, it rather forces us to address the issues relating to what a language is, what defines its space as one ('absolute' or 'relative' terms, for example) when does Latin 'finish' and 'Italian' begin, in what ways are these questions relevant, or indeed whether trying to get a straight answer to any of those is at all helpful. In the centuries considered, if not also beyond them, Latin and vernaculars belonged in Italy to the same linguistic 'space', whereby Latin functioned as the perceived standard and individual vernaculars were used (sometimes haphazardly and with erratic results) by writers who could not, or chose not to use Latin – in this latter case because they though their message would be better conveyed by the language in use in everyday exchanges. Sometimes the boundaries between the two spaces look so blurred that we are quite unable to assess whether the inscription rather than bilingual is made up of languages perceived as accepted variations of a standard (Latin), or else as varieties within that standard.

A recently launched database EDV (www.edvcorpus.com/wp) may help us address some of these issues. It catalogues approx. 500 inscriptions datable 14th-15th cent., of which nearly 200 of the nature described above. I intend to discuss them, trying to answer the issues posed above and contextualize them in a greater question relating to the need to develop a methodological approach to written documentation that might allow a better understanding of the birth and circulation of languages and of the relationship between orality and writing.

Eleonora **Capuccilli** (University of Bologna)

Pastoral Missions and Invisible Travels: The Prophetic Itinerary of Caterina da Racconigi
Travels and mobility were highly common among Renaissance godly women. Yet, these women also engaged in supernatural travels which connected them to dead and living people, making their divinely inspired experience resemble the nocturnal visionary tradition of witches and Good Walkers reconstructed by Carlo Ginzburg. Spiritual and physical movements marked also the ups and downs of the prophetic itinerary of Caterina da Racconigi (1487-1547), an Italian living saint and prophet. Based on my earlier findings, this paper investigates the role of pastoral missions and 'invisible' travels in the construction and deconstruction of women's prophetic authority as emerges from the case of Caterina da Racconigi. Caterina continuously moved throughout Piedmont and Northern Italy in order to meet her devotees and carry out charitable work, but also to escape the hostility of Bernardino Lord of Racconigi and of her own religious order – Ordo Predicatorum. As the *Compendium of the Wondrous Deeds of Caterina da Racconigi* written by Gianfrancesco Pico points out, her travels were also 'invisible': through aerial and spiritual apparitions, she performed miracles and established otherworldly connections with other Italian living saints, like Osanna da Mantova and Colomba da Rieti, and with the members of the Savoy dynasty, thus creating prophetic linkages which stretched in time and space. Visible and invisible travels, then, intertwine in the elaboration of Caterina's sanctity and contribute to the building of a supernatural aura which served to dispel doubts concerning the authenticity of her divine light. The combination of physical travels and imaginary ones elevated Caterina's experience above male ecclesiastical and political powers, intellectuals and theologians, thus challenging their earthly authority. By looking at the hagiography and at

Gianfrancesco Pico's *Compendium*, this paper sheds light on the intertwinement of spiritual and physical movements in the experience of Caterina da Racconigi and explores the role of such movements in affirming and obstructing her sexed prophetic authority.

Eleonora **Carinci** (University of Oslo)

From Cloistered Spaces to Secular Places: Relationships and Movements in Felice Rasponi's Autobiographical Dialogue

Felice Rasponi (1522-1579) was an enforced nun at the Benedictine convent of Sant'Andrea Maggiore in Ravenna. She is known for her beauty, knowledge and piety and as the virtuous abbess from a local important family, author of two printed works – a discourse on the cognition of God and a dialogue on the excellence of convent life. However, she also left an autograph manuscript of an autobiographical literary dialogue between two nuns, the so-called *Vita della madre Felice Rasponi* ('Life of Mother Felice Rasponi'). In the dialogue, one nun, Serafina, tells the story of Rasponi's life, describing her sorrow for being forced to enter the convent, her perception of the convent as a corrupt and unwelcoming place full of luxurious and jealous nuns, her reactions to the aspiring lovers who used to send her letters and poems overcoming the boundaries of the convent, her only platonic and hopeless love for a gentleman who used to visit her at the parlour. While the other nun, Aurelia, describes the unfortunate loves and unhappy marriages of a number of laywomen who suffered for men's inconsistency and arrogance. This paper considers the movements and the connections between the cloister and the world outside, both concerning the actual experience of the author, and the literary topoi involved. It will discuss Rasponi's representations of the relationships with people inside and outside the convent, in most cases connected to historical events, as well as the ways in which she describes the lives of laywomen in various Italian cities, presented in the conversation as parallel and complementary to some episodes of her life. The stories of these women, which follow patterns typical of the novella, are told by Aurelia in relation to each unfortunate event of Rasponi's life as examples of the miserable condition of women in the secular world and are proposed as a sort of consolation to mitigate the pain of convent life. The dialogue clearly shows Rasponi's knowledge of prophane literature and of the contemporary debate on women and their (limited) possibilities, which, also, overcame the boundaries of the convent.

Patrizia **Carmassi** (Herzog August Bibliothek, Wolfenbüttel)

Itineraries through libraries. Philologists and their search for ancient manuscripts in 17th-century Europe

As Fiammetta Sabba has recently pointed out, "errare et vagare in terra aliena" was a constant aim and a philosophy for erudite intellectuals of the early modern period (Sabba, Roma 2018). Italy was a preferred country for *itinera erudita* because of the heritage of the ancient world which was preserved in archeological monuments and written sources about the Classics. Itineraries through main or significant cities were shared by scholars and repeated in the following generations thanks to written guidebooks or oral communication among the scholars. Also letters of recommendation were brought by them from one place to another. The "arts of academic travelling" (*artes apodemicae*) became an object of theoretical and sometimes political reflections or even dispute since e.g. the Essay of the humanist Justus Lipsius on Travelling to Italy (cf. Karl A. E. Enenkel and Jan de Jong, edd., 2019).

The paper aims to trace the itineraries of a group of philologists of the 17th century through Italy, France and Germany. They had a common understanding as a community (*res publica litteraria*) and shared among each other important information about places to visit, libraries with peculiar manuscripts and people who could give advice on the site. Even if they did not write guides for the academic *Grand Tour*, their travelling culture can be exploited through different sources: As a primary source their correspondence can be used. It not only gives insight into the suggested itineraries but also about the way some places and countries were seen and judged. The collected medieval manuscripts sometimes are a source for the chosen itineraries through the paratextual annotations by the owner and traveller. Furthermore, it is possible to recognize some common practices of social communication, when the scholars arrived in one place as explorers and philologists and had to engage with local habits, communities of scholars and foreign institutions.

Christian **Dahl** & Anne Fastrup (University of Copenhagen)

Involuntary travels to foreign worlds

With the revival of the ancient Greek romance in the works of Cervantes, Shakespeare, and Scudéry, the early modern reading public was presented with stories of individuals who are forced to leave their homeland and travel through foreign worlds in which they are exposed to all sorts of hardships – shipwrecks, pirate attacks, enslavement, submission to foreign masters – until eventually, they are reunited with their loved ones. While the Greek romance's engagement with foreign cultures undoubtedly reflects the transcultural exchange of the Roman Empire, it is our hypothesis that the genre's re-emergence in Renaissance drama and prose fiction responds to the discovery of the New World and the increasing contact with the Ottoman Empire, India, and Africa. However, in sharp contrast to the epic tradition which articulated the encounter with the Orient and the New World through representations of warfare and imperial conquest (Quint 1993), the Greek romance enabled Renaissance writers to tell stories of what the encounter with the world outside of the nation state could possibly mean to individuals. In our paper we will show how Greek romance enabled writers like Cervantes, Shakespeare and Scudery to establish a new perspective, that of the subject as opposed to that of the sovereign or the state. Furthermore, we will analyse how the subject's perspective influence the representation of the national as well as of the foreign political and cultural orders. Finally, we will compare the subject's moral identity to that of the hero in Spanish and Italian epics.

Randi Lise **Davenport** (The Arctic University of Norway, Tromsø)

Title: Gendered itineraries: Female characters' movements in *The Trials of Persiles and Sigismunda*, A Northern Story (1617) by Miguel de Cervantes
In this paper I propose to examine the topic of renaissance itineraries in early modern fiction from a gender perspective, focusing on the female characters in Miguel de Cervantes' posthumous novel, *Los trabajos de Persiles y Sigismunda, historia septentrional* (1617) (*The Trials of Persiles and Sigismunda. A Northern Story*). The novel narrates the laborious voyage of the princely protagonists from their Northern isles of Frisland and Thule to Rome in mid-sixteenth-century Europe, presenting a consciously ambiguous European geography. Following the ruse of Persiles' mother, Queen Eustoquia of Thule, the young couple travel disguised as brother and sister in order to escape Persiles' elder brother, Maximino, to whom Sigismunda was initially promised. Strong, female characters on the move, and who are conducive to the novel's action, are recurrent along the protagonists' itinerary. The paper will concentrate on these female characters' relation to place and movement.

Miryana **Dimitrova** (independent scholar)

Englishmen and Turks journeying on the wings of the ancients: the image of Alexander the Great as a meeting point of Eastern and Western mindsets in Thomas Goffe's play The Courageous Turk
At the beginning of the English Renaissance play *The Courageous Turk* (1618) the Ottoman ruler Amurath I, infatuated with a beautiful captive Greek woman, has abandoned his military and royal duties. His tutor Lala Schahin organises a court entertainment, a masque, in which the figure of Alexander the Great appears to chastise the men who let women and dalliance hinder their progress to glory and conquest. Shaken by this (quasi)classical exemplum, Amurath beheads his lover, embarks on a military campaign against the Christians and, later, attacks his own son-in-law. Finally, his advance is cut short by the Christian captain Cobelitz.
    Based on Richard Knolles's Renaissance bestseller *The Generall Historie of the Turkes* (1603) and bearing similarities with Shakespeare's *Othello*, Goffe's little known play has attracted scholarly attention in recent years. A number of studies have demonstrated the play's sensitivity to the profound ambiguity of the early modern English attitude towards the Turks and to the complexities of the self-identification in view of the other. In my paper I will address these issues by constructing two imaginary journeys, both driven by the classical imagery employed in the play as the catalyst of Amurath's (re)turn to the stereotypical 'Turk's' lack of restraint and bloodthirstiness. In the first journey Goffe's audience is transported eastwards to discover and evaluate the oriental mentality, which includes uncontrollable passions but also military prowess. Exotic and alien as the Turks were, the Jacobean spectators could relate to them via Alexander the Great whose heroic impetus was deeply embedded in their culture. The second journey is that of semi-fictional Amurath who is spurred to move westwards by a supposedly western role model nevertheless possessing the power to 'speak' to the Ottoman ruler and affect his emotionality and martial dignity. Thus, I will argue that Goffe's unique contribution lies in his use of Alexander the Great, a man of contradictory qualities, remarkable sublimation of East and West, and most importantly, a pagan, as a mediator between the two seemingly fundamentally opposed worldviews of Englishmen and Turks.

Unn **Falkeid** (University of Oslo)

Justified Anger: The Body Politics of Margherita Datini (1360–1423)
In 1870 a large mercantile archive comprising thousands of documents and ledgers was discovered beneath a walled-up staircase in the Datini palace. The archive, now fully digitalized, has for decades been a gold mine for economic historians and medieval and renaissance scholars in general. Most research has been focusing on Francesco Datini, the merchant in charge, and lesser on his wife. Margherita's more than 250 letters reveal, however, a woman to a certain degree on par with her husband. While she is struggling to conquer the art of writing, which from a perspective of early modern women writers is exciting in itself, she performs an extraordinary competence regarding the family's finances, household and social network. Through an analysis of a cluster of letters, this paper aims to explore the possibility for female agency in a world usually considered as reserved for men, and specifically how Margherita Datini constructed her own emotional and authorial space in the family's trading business.

Lærke Maria Andersen **Funder** (Aarhus University)

Curiositas and collecting in 17th century Northern Europe
In this paper, I explore how the concept of *curiositas* was developed within the scholarly network of learned collectors surrounding Danish collector and academic Ole Worm (1588-1654). Paula Findlen (1996) has shown that *curiositas* was a central part of the mindset of 16th Italian communities of collectors, connecting individuals in the learned republic within the same mindset or approach to collecting. However, the expression of *curiositas* was subject to social regulations, influenced in particular by humanist notion of *decorum*. In a wider European context Daston and Park (2001) have shown that *curiositas* was intensively discussed by early modern scholars, with disagreements over whether or not it should be understood as a prompt to rational investigation, or whether it should be understood as an irrational passion that undermined rational thought. I shall study the expression of *curiositas* in Worms letters to his circle of 17th century learned collectors and scholars in Europe. I understand the letters as a controlled communicative process, a form of self-fashioning. Thus, they are not a source to Worm's personal affective and spontaneous expressions of *curiositas* but may instead reveal how Worm employs the notion strategically in his communication to establish his status within the community of collectors: How did the notion of *curiositas* as a part of the collectors' mindset develop as the practice of collecting spread from Italy to northern Europe? Did Worm and his circle adapt the same conceptualizations of *curositas* as the 16th century Italian collectors? Or was their notion of *curiositas* affected by religious, philosophical or social aspects particular to a 17th century Northern European context?

Peter **Gillgren** (Stockholm University)

Marcus Aurelius on the Capitoline Hill
The Capitoline hill and the equestrian bronze statue of Marcus Aurelius belong to the best known and most ancient attractions of Rome. Accessing the Capitoline hill today means passing in-between two Egyptian lions of black basalt, strolling the long slope of the *cordonata* up to the huge Dioscuri at the top of the stairs and to be confronted with the Marcus Aurelius at the centre of the piazza. Many art historians have understood the statue as the founding piece of Michelangelo's Renaissance ensemble. It defines and controls the visitors, the public space and the architecture of the piazza. Such an interpretation has quite naturally led to a curiosity – and much research – regarding how the sculpture got to the Capitol in the first place, where it came from and why it was chosen. This presentation will give an overview of the guidebook tradition and at the same time attempts to bring some new light on this matter.

Giovanni **Grandi** (Independent Scholar)

Pontanus on Curtius Rufus: Antiquarian Philology and Mistakes across Renaissance Europe
This paper investigates the fortune and geographical spread of some spurious fragments of Curtius Rufus that significantly impacted his scholarly reception in the Renaissance, ultimately becoming the foundation of Johannes Isacius Pontanus' theories on Curtius Rufus' living period

Maria Fabricius **Hansen** (University of Copenhagen)

Travelling Imagery: Germany and Rome in the Bolognese frescoes of Amico Aspertini
In early sixteenth-century Bologna, the bizarre painter Amico Aspertini contributed two scenes to a series of frescoes in the Oratorio di Santa Cecilia. The scenes depict narratives related to Cecilia, an early third-century saint. Typically of the landscape painting of the period, the scenes do not take place in settings that in any clearly decipherable way relate to the original living circumstances of St. Cecilia.

Rather, Amico Aspertini included motifs that relate to both contemporary Germany and ancient Rome. His architectural backgrounds feature visual quotations of village architecture taken from prints by Albrecht Dürer. Moreover, Aspertini represented fragments of ruins that associate ancient Rome and panels of painting that refer to Domus Aurea, the Roman emperor Nero's palace, whose ancient frescoes were studied by the artists of the time.

My paper discusses the intellectual and artistic climate at the time, where places of great distances, both geographically and in time (ancient Rome and contemporary Germany), could coexist seamlessly in the creative eclecticism of a painter like Amico Aspertini.

Trine Arlund **Hass** (Aarhus University)

Terms of debate
In 1626, physician, collector et al. Ole Worm published the first edition of his *Fasti Danici*, an explanation of the Danish calendar. We know from the preserved correspondence of Worm that he wrote to his friend, Stephan Stephanius, who was based in the Netherlands around this time, asking him to present the work to learned people there. He was to solicit their opinions and send them to Worm. Thus encouraged, Stephanius sent the work to another of his friends, the royal historiographer of Denmark, Johannes Isacius Pontanus who, he discovered, had a very different opinion than Worm on a particular aspect, the etymology of the Northern word *jul*. This led to an academic debate through intermediary (Stephanius) in 1628. Neither gave in to the other, but while debating the case, they also set straight the terms of their debate and agreed to let the other have his opinion.

This paper examines the arguments and evidence used and discusses the debate, with regard to both contemporary debate culture and the role of etymologies in the scholarly discourse of the time.

Lorenz **Hindrichsen** (Copenhagen International School)

Reading artefacts as meta-commentaries on global encounters at Þingeyrar church, Iceland (c.1470-1700)
The mobility and interconnectivity of the Renaissance is reflected in a wide-ranging exchange of goods and artefacts that were shipped all across Europe and beyond. A fruitful setting for studying the impressive scope of such networks are local churches, which often house artefacts that were purchased at international fairs, commissioned abroad, or created by iterant artists. Foreign artefacts not only connected congregations to an ever-widening world by their own itinerary and provenance, but also narrated global encounters, or served as meta-commentaries on such narratives, particularly where artefacts contained visual references to ethnicity or race.

A particularly compelling example of artefacts reifying global encounters through their provenance, narrative content, and intertextual links can be found at Þingeyrar church, Iceland, which features two prominent artworks, a Nottingham alabaster altarpiece from the 1470s, and a Danish baptismal from 1697, both of which contain scenes that dramatize interethnic encounters. The altarpiece shows Christ being flagellated by blackfaced tormentors (Fig. 1), while the font depicts the baptism of the Ethiopian chamberlain by Deacon Phillip from the Acts (Fig. 2). In the current spatial arrangement (which may or may not be historical), the objects are positioned such that they directly face each other, with the blackfaced fagellators on the altarpiece seemingly jeering at Deacon Phillip, who calmly baptizes the Ethiopian while returning their gaze (Fig. 3). This spatial arrangement turns the apse at Þingeyrar church into a dialectic space where narratives of inclusion and exclusion intersect.

How congregations would have responded to such a dialectic on colour is hard to tell. Would they have viewed the inclusivity of the font as invalidating the racial coding of the altarpiece? Or might the altarpiece by its venerability be seen as undercutting the inclusive vision of the font? This paper will explore various ways in which one may read the narrative discord at Þingeyrar church by considering the materiality of the artefacts, iconographic cues on the images, the representation of emotions, and relevant historical contexts, such as Icelandic responses to the so-called 'Turkish' raid of 1627. The paper will conclude by considering how artefacts may be used to trace itineraries and interconnectivity in the Renaissance period.

Bláithín **Hurley** (University College Cork)

The Boylean Myth: Importing Artwork to Create a Legacy in Early-Modern Ireland
Oriental pearls, French tapestries, Indian quilts, Dutch paintings and English silverware are not usually associated with early-modern Ireland. In fact, Ireland at this time has often been described as uncivilised and savage. Yet the diary of Richard Boyle describes the importation into Ireland of artworks and furnishings from around the known world. Boyle was not Irish-born. But he made Ireland his home from 1588 until his death in 1643. The Cambridge-educated son of a Canterbury Yeoman, Boyle arrived with money in short supply and ambition in abundance. He built up a substantial property portfolio, bought Lismore Castle from Sir Walter Raleigh, and was created 1st Earl of Cork. However, for all his wealth and acquired titles, he did not come from nobility. To this end, a legacy needed to be provided for his heirs, ensuring the continuance of the Boyle family on his death. But the Earl also wanted to create a myth which would affect a status on his predecessors more fitting for the holder of an Earldom, than actually existed. To this end he looked to the world of art to help provide him with the stimulus necessary to build this Boylean Myth. The purchase, transport and display of the artworks chosen and paid for by Boyle, are detailed in his *Lismore Papers*. These are the Memoranda, and Diary of Richard Boyle. Extending from 3 January 1611 to 13 August 1643, and intended for family preservation, this record demonstrates the desire of Boyle to create a legacy for posterity. In 1617, he writes that, twelve 'Dutch national women's pictures', were bought 'to hang up in the dining chamber', at a cost of £8. Four years later a French miniaturist was paid £13 for six Boyle family portraits. These are just some of the references to foreign paintings and artworks which appear in the *Lismore Papers*. By leafing through the pages of these *Papers* we travel with the Earl on his journeys, purchasing artworks to legitimise his identity and authority, commissioning family portraits as decoration and gifts and, ultimately, employing art to create the Boylean Myth in early-modern Ireland.

Michael **Ingham** (Lingnan University, Hong Kong)

"We commit no crime/ To use one language in each several clime": Shakespeare's treatment of language and culture in the imaginary settings and journeys of his late romances.
The Gower narrator in *Pericles, Prince of Tyre* is in many ways a distinctive choric figure in Shakespeare, but the above quote very much reflects the conventional function of the chorus in both promoting the flow of movement and time as a dramatic facilitator outside the action and in mediating the spectacle to the Renaissance audience. The apologetic vein expressed here for the play's conflation of language and, by extension, culture in its representation of an essentially Hellenic world suggests an implicit connection made between Early Modern English Renaissance culture and pan-Hellenic culture. Equally, it indicates that Shakespeare was conscious of linguistic variety and language barriers, as is clearly evident in plays such as *1 Henry IV* (Mortimer and Welsh), *Henry V* (Henry and French), and *All's Well that Ends Well*, among others.

   Even more than in earlier plays, many of which also involve journeys to foreign 'climes', the late romances, and especially *Pericles*, involve a network of voyages and peregrinations across place and time that prove transformative. In the course of these wanderings linguistic differences and dissonances tend to be harmonised in Shakespeare's dramatic imagination, even if in some contexts language itself is problematised—"you taught me language, and my profit on't/ Is I know how to curse" (*The Tempest*). However, the tension here is not between one language and another but between 'civilised' language and the 'language-less' Caliban in his natural state. Whereas in his earlier dramas a number of Shakespeare characters, especially the more comedic figures such as Falstaff, appear to have been at "a great feast of languages and stolen the scraps" (*Love's Labour's Lost*), the late romances succeed in eliding differences and crossing boundaries of space and time and also of mental and verbal communication. My paper will propose the multilingual Gower as a perfect personification of this quasi-utopian project of communicative and ideological reconciliation that marks out the late romances, one that also appears, if somewhat teleologically, to portend the rise of English as a lingua franca.

Camilla **Kandare** (Independent scholar/Swedish Institute in Rome)

Paths towards Spiritual Perfection: Embodied Itineraries in the Early Modern Enclosed Convent
The Council of Trent imposed strict enclosure on all female religious orders, meaning that nuns spent their entire lives within the physical space of their convent. The implication was that nuns could only attain spiritual perfection within enclosure. Enclosure was intended to transform those within, thus forging overt bonds between

space and identity. Such desired transformations, however, required the space of enclosure to be inhabited, used, and experienced in particular ways; a process in which the moving body played a central and active part. The clear demarcations of convent space, along with highly detailed rules of enclosure and constitutions of the religious orders, enabled a high degree of control of bodily movement and the choreographing of distinctive itineraries. Enclosure tangibly structured nuns' movements, directing them daily along clearly defined pathways inside their convents. The enclosed convent, while inaccessible for most, for nuns was instead a space to be encountered, confronted, engaged and experienced.

This paper explores early modern female enclosure as an embodied practice, asking how trajectories and itineraries within the convent helped shape nuns' lives and identities. By moving through space, nuns forged meaningful connections to the space of the convent and the meanings contained in, and produced by, that space. Consciously enacting particular itineraries inside the convent, nuns articulated connections to histories and memories, to other inhabitants and to the sacred. Drawing on a wide set of primary sources including constitutions, spiritual guides for nuns, visitation protocols, convent inventories, nuns' Vitas and processes for canonization, I seek to map out how nuns moved inside their convents. In what ways did enclosure direct nuns' movements along distinct itineraries inside the convent? What experiences were nuns intended or encouraged to make by moving along certain pathways within the convent? To what extent was the physical space of enclosure itself shaped by embodied itineraries performed in that space, for example through the construction of pilgrimage routes such as the "Sette Chiese" of Rome? The aim of the paper is both to suggest itineraries and movement practices in the enclosed convent, and to probe their meaning for the production of female spirituality.

Ojārs **Lāms** & Mārtiņš Laizāns (University of Latvia)

The Livonian Boomerang: acquiring knowledge and education for homeland's sake
Among the authors who were active in Riga at the end of the 16th century, there are two who have produced texts dealing with the themes of journey, voyage and return. These authors are Basilius Plinius (1540–1605) and Salomon Frenzel (1561–1605). In the texts which we will cover in our presentation the imagery of journey can be conceptualized from several perspectives.

The first one is the use of journey as a framework in which the content of the didactic poems by Basilius Plinius is put into – in most of his poems he uses the image of setting sail and returning into a safe port as a compositional device for the introduction and ending of his poems respectively. One work which in this context deserves special attention is his *De Ventis* (1600 Wittebergae, 1603 Rigae) where he describes how the winds are beneficial for human interaction and in the process of knowledge exchange, as well as for trade and educational journeys. At the same time, Plinius also invites the reader to start his journey into the world of knowledge.

The second perspective is the propemptica by Salomon Frenzel titled *De Vera Nobilitate et Litterarum Dignitate* (1593 Olomutii, 1599 Rigae) where a farewell is composed to Johannes Cocors von Camenitz and Johann Gotthard Tiesenhausen respectively before their embarkment on educational Grand Tours. In the last edition of this propempticon, there are exhortations to Tiesenhausen to come back to Livonia after the acquisition of a degree in a Western university.

From the last observation, the third perspective can be introduced – Frenzel uses the original text of his propempticon as an itinerant canvas for different addressees. Thus the same canvas is reused to create a certain kind of a literary palimpsest which results in variations of imagery and different compositional features in his last version of the propempticon.

Thus these texts show how the image of Livonia and Riga was constructed as a point of departure and a destination for return that would be attractive for educated persons at the end of the 16th century.

Kiki **Lindell** (Lund University)

"With a hey, ho, the wind and the rain": Itinerant actors, outdoor conditions, and learning from the inside
We need go no further than Thomas Platter's famous account from 1599 of the London theatres to be reminded that attending a play in Shakespeare's day would have been a very different thing from our modern experience. We know about the early afternoons, the shared daylight making audience and actors equally visible to each other; about the wooden O open to the elements (at least for the penny stinkards). Though actual eyewitness accounts like Platter's are rare, the diary of Phillip Henslowe indirectly tells us about the scant scenery and the gorgeous costumes, a spectacle in themselves; through Philip Stubbes and other Puritan writers, we know about the London playhouse as "Venus palace and Satan's synagogue", and of the "wanton gestures", the "bawdy speeches" and the "horrible vice of pestiferous dauncing" practiced therein; and from *Hamlet* and *The Taming of the Shrew*, we know a little of the arduous life of strolling players.

What we cannot know, of course, is what it would actually have been like to be an actor (or an audience member for that part) in those conditions. Yet through numerous outdoor Shakespeare productions within the framework of my undergraduate course "Drama in Practice – Shakespeare on Stage", the students taking part have come away having experienced something of the rigours of Renaissance acting life, simply because working under similar conditions to those of a Renaissance playing company means learning from the inside. This is the experience I wish to address in my paper.

Else Marie **Lingaas** (University of Oslo)

Orpheus' journey to the Underworld – a Renaissance dilemma
In the premodern world journeys to the Underworld stand out as a surprisingly frequent experience in literature and philosophy. Odysseus seeks necessary knowledge among the souls of the dead; Aeneas sees the glory of future Rome when he visits the netherworld and Dante incorporates the theological and political questions of his own times in his journey through the Christian hereafter. From Greek mythology we know of Persephone, doomed to spend half a year in Hades and Orpheus, who sought his beloved Eurydice beyond the borders of death.

Orpheus' visit to the realm of the dead is of particular interest to Renaissance philosophy. Since ancient Greek times Orpheus has been seen as a twofold character – a hero, in some ways, but equally often an antihero. In Plato's *Symposium* Orpheus is labelled a coward, because he did not dare to die to be reunited with his beloved (as did, for instance, Alcestis), but chose an easier and less honourable way by deceiving the keepers at the gates of Hades with music. Playing a lyre was not considered a very masculine – and as such a heroic – activity.

This double nature of Orpheus and his descent to the Underworld is readdressed in Renaissance Neoplatonic philosophy. Orpheus is an important source for the ancient tradition of hidden (Platonic) wisdom, as stated by Marsilio Ficino in his commentary to Plato's *Symposium*, the *De amore*. Ficino avoids elaborating on Plato's critique of Orpheus, a fact that does not go unnoticed by his pupil, Pico della Mirandola, in his *Commento*. Pico goes to great lengths to correct Ficino and reinstate Plato's judgement of Orpheus' endeavour. The view of Orpheus' visit to Hades – his descent to the netherworld and ascent back to the world of the living - seems to contain the very essence of the philosophical disagreement between Pico and Ficino on the nature of love – and illustrates as such an important discrepancy in Renaissance Neoplatonism.

Elisabeth **Lutteman** (Uppsala University)

Borrowed Sounds of the City: Trajectories of an Early Modern English Stage Song
Songs were a recurring, recognisable presence on the public stages of early modern London. Often, plays borrowed tunes, lyrics, and material already in circulation outside the theatre – in print, through oral transmission, or both. Borrowed song material was incorporated into larger webs of inter-textual and inter-theatrical references central to the shape and experience of early modern drama. Within these webs, vocal music created links between the world of the play and the everyday lives of early modern playgoers, as well as between performances on stage.

This paper takes as its point of departure a particular kind of metropolitan itinerary, recognisable to playgoers of the time – that of the bellman or night-watchman. Versions of bellmen's cries are included in what can collectively be referred to as the 'Cries of London' repertory; printed musical settings drawing inspiration from the distinctive street cries of pedlars, vendors, and craftsmen. Variations of a lyric with similarities to these cries also occur on stage in the late sixteenth and early seventeenth centuries, in plays performed by both adult and boy companies.
Drawing on current research around early modern music circulation and connecting to thoughts on textual mobility, the paper traces the trajectories of these interconnected lyrics through their appearances inside and outside the theatre. The discussion pursues links between musical material, lyrics, plays, dramatic characters, themes, and company repertories. In so doing, it explores the spaces of meaning opened up through the employment of borrowed song material, and investigates how the accrued meanings and familiar qualities of a piece of vocal music can contribute to a dramatic moment on stage.

Dustin Michael **Neighbors** (Centre for Privacy Studies, University of Copenhagen)

The Huntress' Movements: Women and the Itinerant Nature of Hunting in Early Modern Scandinavia

As a pastime, a ritualised behaviour, and a means of survival, the practice of hunting was embedded in early modern European culture and society. Hunting was also an important consideration in the formation of itineraries and the organisation of royal and noble travels, particularly in moving between hunting lodges and hunting forests. However, the pursuit of hunting was not merely a recreational activity, it was also a political and social activity, frequently serving to project and exact authority—authority over land, animals, estates, and people. Yet it is unclear whether this feature of hunting existed for women.

With this in mind, this paper will examine the itinerant nature of hunting and its impact on women's identity, agency, and experiences in early modern Scandinavia. Primarily focusing on Sweden and Denmark, this paper will incorporate the case studies of noble women hunting, including Margareta Birgersdotter in Sweden (1538-1586), Queen Christina of Sweden (1626-1689), and Sophie Amalie of Braunschweig-Lüneburg (1628-1685) in Denmark. By examining the experiences of these noble women moving from place to place to hunt, we are able to understand how this form of itinerancy enabled women to navigate the public/private spheres to protect their reputations, demonstrate their skills, and to engage socially and politically. Additionally, in exploring hunting as a form of itinerary for women, we will consider the seasons of hunting, the geography of hunting, and the architectural structures used for hunting in early modern Scandinavia. The significance of this research is that it reveals the ways in which gender and power intersected, particularly through mobility. The study of female hunting is an understudied aspect of queenship and the lives of elite women, as most studies focus on hunting and masculinity, or gendered depictions, but not in terms of the practicalities of hunting for women.

Susanna **Niiranen** (University of Jyväskylä/Lamemoli)
Building 'Western' identity in East Central and Northern Europe. Sigismund II Augustus' library.

The book collection of Sigismund II Augustus (1520-1572, King of Poland and Grand Duke of Lithuania) in Vilnius was one of the largest Renaissance libraries in Europe. It consisted of approximately 5000 volumes of history, theology, natural sciences, and literature by ancient, medieval, and contemporary authors. The books were purchased all over Europe by the King's literary agents and bound in uniform style by Cracow and Vilnius bookbinders.

Although Vilnius was the printing centre of East Slavic (Ruthenian) literature, local characteristics (other than binding) are hardly visible in the collection. The majority of the books were in Latin and the library included mostly works we could label as mainstream humanist literature from 'Western' Europe, for which some statistical evidence will be provided. Book historical evidence suggests that these prestigious books - often in voluminous folio editions - were probably consulted by some court intellectuals as reference books. Since they were not easily portable, they might have been seldom read. Furthermore, marginalia neither reveal readers actively engaging with the text nor provide many clues about how texts were used. Although the actual "use" of early modern royal books is a complex question it can be concluded that the library largely conveyed not only the interests, but also the socio-cultural status and aspirations of its patron.

The cultural background of Sigismund II Augustus was half Polish-Lithuanian, half Italian. His father was Sigismund I (1467-1548, King of Poland and Grand Duke of Lithuania) and mother Bona Sforza (1494-1557, daughter to Gian Galeazzo Sforza and Isabella of Aragon). The Polish-Lithuanian Commonwealth was located on the opposite sides of the civilizational divide between the Western or Latin and the Eastern traditions and was characterised by a high level of ethnic diversity and by relative religious tolerance. Culturally the Jagiellonians clearly inclined towards 'Western' Europe and its intellectual heritage. The same cultural strategy was used on the Northern edge of Europe, in Sweden, where part of Sigismund II Augustus' books ended up after the rule of Sigismund II Augustus' nephew, Sigismund (III) (1566-1632, King of Poland-Lithuania 1587–1632 and Sweden, 1593–1599). His successors, most notably King Gustavus II Adolphus and Queen Christina, continued this policy during the Thirty Years' War. The literary war booty enriched Swedish libraries. Prestigious books crossed the confessional divide even in the Orthodox Lutheran Sweden of the seventeenth-century)

Astrid **Nilsson** (Lund University)

Northern Itineraries: Johannes, Olaus and the Carta Marina (1539)
Maps have the power of inspiring possible itineraries, both real and imaginary. In my paper, I shall discuss *Carta Marina*, the famous map of Scandinavia drawn by Olaus Magnus, printed in Venice in 1539 and extant in only two known copies. *Carta Marina* depicts not only geography, but also northern customs, animals and people, sometimes even indicating actual, dated events. This makes it a map of many dimensions, simultaneously a map that shows reality and a map of wonders.

The map has a short commentary of its own, printed on the map. Olaus Magnus' work about the peoples of the north, the *Historia de gentibus septentrionalibus* (1555), is however regarded as a commentary to the map, because it addresses much of what is depicted there. *Carta Marina* can also be connected to the *Historia de omnibus Gothorum Sueonumque regibus* (1554) by Olaus' older brother Johannes. Several countries on the *Carta Marina* namely have a tiny image of a king on his throne, accompanied by a Bible quotation. In a map that depicts sea monsters, strange animals and exotic northern customs, a king on his throne is strikingly normal, for want of a better word: it is neither exotic nor strange nor in any way particular to Scandinavia.

Olaus does address some aspects of kingship and government in his work, but the reference to kings, and the quotations, brings Johannes' work to mind, because there, questions of kingship and the important role of Christianity are addressed in abundance. The development of a king can of course be metaphorically described as an itinerary, and in this paper, my aim is to study how that kind of itinerary relates to the works of both brothers Magnus, as well as to other possible itineraries inspired by the map.

Thorbjørn **Nordbø** (University of Oslo)

Machiavelli – Secretary Itinerant
When writing the dedicatory epistles of *The Prince*, Machiavelli's most important claim of *auctoritas* was the unique knowledge he had attained through long experience, hardship, and perils, i.e. his thirteen years of peripatetic service as a Florentine secretary/diplomat. By consequence, he used his experience from journeys between 1499 and 1512 as a source of exemplary material in *The Prince*, as well as in numerous other texts, to demonstrate his unique competence.

Years later, when he published the first printed edition of *The Prince* in 1532, Antonio Blado d'Asola added a short historical account from the author as well as Machiavelli's personal account of the massacres in Senigallia. In addition to the three texts collected in Blado's edition, Bernardo di Giunta added Machiavelli's descriptions of France and of Germany when he published his edition of *The Prince* later the same year. These five texts would be published together in the subsequent sixteen Italian editions of the 16th century. The compilation of texts suggests that early publishers and readers of Machiavelli were not exclusively interested in *arcana imperii*, they also read him on account of the knowledge he had gathered on his journeys concerning distant places, peoples, customs, and events.

This paper explores *The Prince* in its original printed surroundings to show how Machiavelli's experience as a traveller was essential for the claim of *auctoritas*. Furthermore, how his itineraries took material form in printed books where *ars apodemica*, not only met, but was a prerequisite for *arcana imperii*.

Marianne **Pade** (Aarhus University)

Humanism and philology
Recent scholarship has with various approaches connected Renaissance Humanism and philology and stressed the importance of this connection for the development of the modern humanities. Scholars like Patrick Baker (Italian Renaissance Humanism in the Mirror, Cambridge 2015) and Christopher S. Celenza have pointed to the development of Humanist Latin as one of the core elements of Humanism, and Rens Bod (A New History of the Humanities, Oxford 2013) has emphasized the importance of Early Modern Latin culture in the history of the humanities. He wrote that "through the revival of the classics it sought, humanism gave the European humanities a unity unequalled before or since," and stated: "All humanistic activities, from historiography to musicology, were cast in a classical mould. In the process, the philological method of precision, consistency, and documentation soon became the standard for all other disciplines." James Turner, too, emphasizes the importance of Renaissance Humanism in his 2014 monograph Philology. The Forgotten Origins of the Modern Humanities (Princeton).

In my paper I shall analyse some landmarks in the development of philological method during the EM period, by examining the philological metadiscourse of scholars such as Lorenzo Valla, Politian, Erasmus and Martin Gessner.

Mikkel-Theis **Paulsen** (Aarhus University)

Tragicomic Visions of Conquest in Early Modern Spain & England

The discovery and subsequent conquest of 'The New World' did, despite its dramatic potential, not prove particularly fruitful for early modern dramatists. Few plays are set in the Americas, and the centrality of the Columbine exchange in historiography is not reflected in the dramatic canon of any of the colonial powers, Spain and England. Studies of Spanish drama's interaction with The New World has generally been influenced by José Antonio Maravall's reading of the Spanish baroque as a conservative and propagandistic ideology, serving the imperial ambitions of the Habsburg monarchy. Studies of English voyage drama like Gavin Hollis' *Absence of America* (2015) have often underlined the 'Othering' of the Amerindian native characters and enhanced our understanding of this operation's crucial role in the construction of an 'English' identity. Traditionally, English and Spanish voyage dramas have been analyzed in national frameworks, despite their parallels in genre, motives and dramatic innovation.

This paper contributes to the emerging field of comparative studies in early modern drama by proposing a transnational reading of the themes of discovery and conquest in two Spanish and English dramas. Focusing on Lope de Vega's *El Nuevo Mundo* (c. 1598) and John Fletcher and Philip Massinger's *The Sea Voyage* (1622), I examine how the genre of tragicomedy is used to interrogate the issue of transatlantic colonialism, drawing on and discussing notions from Valerie Forman's *Tragicomic Redemptions* (2008), I argue that the playwrights utilize generic ambiguity to question the legitimacy of colonial conquest, however, with different historical preconditions, since Spain's empire was in decline, while the English had only recently embarked on their imperial venture. Principal emphasis is placed on the role of the discovery of gold as a destabilizing force in the body politic, underlining the interconnections between colonial and domestic politics.

Hanne Kolind **Poulsen** (The Royal Collection of Graphic Art, National Gallery of Denmark)

Melchior Lorck's pictures of 'the other'

Melchior Lorck is one of the most interesting 16th-Century artists. He is also one of the highly itinerant. Already as a young man in Flensburg, where he was born, he showed such a notable talent that the Duke of Schleswig – the Danish King Christian III – offered to finance his artistic education abroad.

The following years Lorck visited the leading art centers in Germany, the Netherlands, and Italy. In 1552, when the king's grant ran out, he did not return to Denmark to work for the king as the deal prescribed. Instead, he continued his journeys and made a living by working for princely courts throughout Europe. In 1555 the future Holy Roman Emperor, Ferdinand I, employed Lorck in a position that took him to Istanbul and the Ottoman Empire. He was to take part in an imperial delegation aimed at negotiating peace with Sultan Suleiman the Magnificent. His commission was to document the foreign culture in pictures. Until then the knowledge of the Ottoman Empire in the West had been rather sparse and largely built upon prejudice. Now the Emperor wanted information that was more reliable.

During the stay, Lorck made a great number of drawings with motifs taken from the Ottoman culture. His intention was, after his return, to make woodcuts after the sketches and publish them in a book. However, despite the 128 woodcuts he actually managed to produce, he did not succeed in publishing the book – this did not happen until 1626, long after his death.

Today, Lorck's pictures from the Ottoman Empire astonish us because Lorck shows an image of the Ottoman culture that is very different from the one Europeans usually were acquainted with – typically in the widespread Türchenbüchlein, which constructed the Ottoman enemy as an aggressive, brutal, primitive infidel. A dangerous threat to Christianity. Lorck's pictures on the contrary seem to present a prosaic, matter-of-fact registration of the Ottoman life and culture without the traditional derogatory figures. Why would Lorck, who actually himself produced one of the many Türchenbüchlein, present such a different image of the 'dangerous enemy'? How are we to understand this alternative enemy image, this image of the other?

Johann **Ramminger** (Thesaurus Linguae Latinae, Munich)

Measuring Scandinavian Latin

Only with the recent breakthrough in OCR technology the production of large corpora of Early Modern Latin (EML) texts has become possible; this paper will be a first attempt to measure EML with quantitative methods used already for a long time in the philologies of other modern languages (esp. English and German). The presentation will focus on the development of EML letter writing on its way from Italy to Scandinavia by comparing epochal letter collections from late Quattrocento Italy, Germany / The Low Countries, and letter writing in Scandinavia; the earlier two will be represented by widely accessible letter collections such as Filelfo (Familiares, 1502), Poliziano (Aldine edition, 1498), Erasmus (Epistolarum opus, Basileae 1538) and the letter writing of two major intellectuals of the 16th century, Ole Worm and Tycho Brahe. The paper will focus on the

formal aspects of these authors' Latin: consistency of style, distance from classical models (notable Cicero's and Pliny's letters– standard parts of the 16th century school curriculum), their lexical richness and repertory of forms. This will allow a detailed insight into the change Latin underwent under a chronological as well as geographical perspective, establish constant parameters and pinpoint regional developments of the most widely used language of Early Modern Europe. Thus we will be able to describe the theoretical basis of these authors' approach to writing Latin.

Bernd **Roling** (Freie Universität Berlin/Lamemoli)

Archives against Myths: Johann Heinrich Jung and the Dukes of Bentheim
One of the next to forgotten scholars who followed in the footsteps of Leibniz and Johann Georg von Eckhard was the Hanover librarian Johann Heinrich Jung (1715-1799). Jung worked extensively on the history of Lower Saxony and became the offical librarian of the Dukes of Brunswick-Lüneburg in 1762. He continued the collection *Origines Guelficae*, started by Leibniz, and published a treatise on saints' relics, but the majority of this research remained in manuscript. One of his main works was a *History of the Counts of Bentheim* (1773), a small county in western Lower Saxony. The Leibniz Bibliothek still holds the amazing materials that Jung collected to carry out his study. This paper will offer an insight into the critical methods used by the archivist from Hanover and the way he dealt with his predecessors. The final result of Jung's History was no eulogy of the Counts, but the extinction of the first 200 years of Bentheim's history, which had no support by any source.

Raija S. **Sarasti-Wilenius** (University of Helsinki)

Between Scylla and Charybdis. Swedish treatises on peregrination (17th and 18th centuries)
In the seventeenth and eighteenth centuries, peregrination, a scholarly tour abroad, was a recommendable sequel to ones' studies at home. Students of Swedish universities headed for German and other European cities and universities to complete their education, to learn about other cultures and habits and to network with foreign colleagues. Besides being an enjoyable and enriching experience for the young men, peregrination was also hoped to benefit the common good back home. Since a journey and a stay abroad involved certain risks and dangers, some writers felt it necessary to discuss matters concerning peregrination in their Latin treatises. Among other things, they dealt with preconditions for a successful journey and warned about potential dangers en route. After the Reformation, unwanted religious influence was considered one of the most serious dangers that young men could be exposed during their journeys. To prevent it the decree of Örebro (Örebro stadga, passed in 1617) imposed harsh sanctions on all visits to Catholic educational institutions. This paper examines seven treatises (dissertations, academic orations) on peregrination published in Sweden between 1618 and 1741 to see how young men were advised to prepare themselves for a journey, to come off safely from Scylla and Charybdis during the journey – and to make the most of the valuable experience.

Per **Sivefors** (Linnaeus University)

Satirical Itineraries: The Elizabethan Road to Success – or Elsewhere
The city walk is a device known among satirists since the days of Juvenal. English satirists in the Renaissance frequently elaborated on the device, to the point of shaping it into both an imaginary and real itinerary, as in the little known satires of Everard Guilpin in the 1590s. Yet the creation of these walks to and from the city and the court, including the satires by Guilpin's more well-known friend John Donne, were also intimately connected with aspects of class ambition and upward striving: for the ambitious young men of Donne's and Guilpin's generation, the itinerary was also a social one – a path to success, although fraught with uncertainties and apprehensions about one's future and career. As the examples of many Elizabethan satirists show, such uncertainties were often well-founded even if some satirists, like Donne, were successful in their professional life. Satire in other words both thrives on and founders on aspects of mobility, and the satirists' itineraries of urban or courtly space do not only serve the purpose of ridiculing decadence and hypocrisy, they also, more obliquely, chart the satirists' own uncertain road to social promotion. In fact, in some cases physical movement also becomes an index to the insecurity of the satirist's social position, as in the case of Thomas Nashe, whose movement outside London to Great Yarmouth and the Isle of Wight were the results of his overstepping the mark as a satirical pamphlet writer. Again, therefore, satirical itineraries could chart both social success and the social downfall of the satirist.

Peter **Sjökvist** (Uppsala University Library)

Travelling Books – Literary Spoils of War from Poland in Sweden, and Beyond
It is well-known that Swedish armies took plenty of libraries as spoils of war in the 17th century from many European countries. Germany, Poland, Latvia, Denmark and the Czech lands were all affected. Presently there are several international projects ongoing that aim at locating these looted books. There is a project at the National Library of Riga registering the books from the Jesuit College there that are now at Uppsala. A project at the Czech Academy of Sciences searches for books from the the Czech regions that are now in Sweden. Uppsala University Library is preparing a project in collaboration with the University Library of Poznań, in order to make a catalogue of the books from Poznań that are now in Uppsala. In 2007, a catalogue of the books from the Jesuit College of Braniewo in Poland that are now in Uppsala was published. Striking in this work is the truism that library collections are far from static. Books quite simply travel. In this case, they most flagrantly did so when the Swedish troops brought them from their present place to Sweden in the 17th century. But this is not all. The books indeed have a pre-history, and an after-life. Tracking and tracing the roads and paths on which these books have travelled is fundamental for the abovementioned projects, but is often obstructed by practical reasons.

In my presentation, I will address this problem by following the journeys of a couple of books in the spoils of war from Poland in the 17th century. How have these looted books travelled, and what does it mean for the collections today?

Clara **Stella** (University of Sevilla)

Authorship and Exile within the Voice of Olympia Fulvia Morata (1526/27–1555)
Taking the narrative imagination of the exilic perspective as our point of focus, this paper looks at how the writer and Protestant heroine Olympia Morata depicts her experience of exile in Germany via a blend of classic and ancient biblical models from the Hebrew Bible.

Monstra of culture, Olympia lived in Ferrara at the court of Duchess Renata of France. She embraced Calvinism unreservedly and it cost her escape and exile from Ferrara to take refuge in Germany with her husband, where she died at just 29 years old. After her death, from 1558 her spiritual master Celio Secondo Curione collected and published her works in two editions, in 1558 and 1562 respectively. Interestingly, he passed on the legacy of her thought to two key women of the Reformation, as he dedicated the first edition of Olympia's *Opera omnia* to Isabella Bresegna (1510–1567), who fled Naples to take refuge in Spain in 1557, and the second one to Queen Elizabeth of England (1533–1562).
In the light of Curione's construction of such a clear female heritage and communitive of reformed voices, firstly, the paper addresses how Olympia's knowledge of prophetic literature enhances and vivifies her letters and serves to the construction of her authoritative voice during the religious wars in Central Europe. Secondly, it looks at how the *exempla* of women biblical characters, and especially Olympia's use of the Book of Esther, shapes Olympia's narrative voice thus complicating further the narrative strategies of the recount of her exilic experience.

Joseph William **Sterrett** (Aarhus University)

'I saw eternity the other night': Metaphysical images of the infinite
Eternity, the infinite, everlastingness. These are the words we use to think the unthinkable, to express the inexpressible. They are as poetic as they are scientific, as religious as they are material, placing us in a vast cosmos with no discernible end. They offer a perspective, the fixed and finite observer, as much as they offer incomprehensible, endless expanse. Spiritual poets have frequently turned to these words, measuring the unmeasurable in anthropomorphic space: the waters, the wind, the heavens and depths held in the hand, fist, or garments of God. This paper seeks to trace the poetic views of eternity in the work of Henry Vaughan and reflect on the way this 17th-Century Welsh poet leads us toward the language of contemporary science, an itinerary into the infinite cosmos that attempts to understand our relationship to what lies beyond.

Anna **Swärdh** (Stockholm University)

'Lunden' in 'ängaland': Early modern Swedish experiences of London
Cecilia Vasa of Sweden (1540–1627) travelled from Stockholm to London on a journey that took her ten months, setting out in November 1564 and arriving in September the following year. Among her ladies-in-waiting was Elin Snakenborg (later Helena, marchioness of Northampton (1549–1632), who remained in London when Cecilia left in the spring of 1566, and lived the rest of her life in England. Several kinds of documents account for aspects of the journey and the visit: a travel narrative, diplomatic and official reports and letters, and familiar letters home to relatives. In the case of Snakenborg, further documentation remains from her life in England. While these texts speak mainly of people and objects, this paper focuses on their attention to places. Tracing experiences of, movements between, and attitudes to places in London (and to London itself), the paper will chart what kinds of places are mentioned, how they are talked about, and what functions the references to places perform in the various documents.

Karin **Tetteris** (Swedish Army Museum)

Bringing home the trophies – objects, space and meaning during the reign of Erik XIV
Military trophy parades are in many ways similar to royal entries or coronations. However, the trophy parade work as a scene of transformation where the military insignia of enemy troops are transported both in space – from battlefield to the church – but also in meaning – from signaling device to cultural heritage.
On June the 24th 1563 Swedish admiral Jakob Bagge arrived with his fleet to Stockholm from Rostock. He brought with him not only four Danish war ships seized in the battle off Bornholm but also 600 prisoners of war and their regimental banners. Five days later a parade was held where the prisoners and trophies were taken through the city to celebrate this first Swedish victory in the Northern Seven Years' War. During the course of the war three more triumphal parades were staged in Stockholm. In all of them, military banners were exhibited as material proofs of victories.

All objects are charged with meaning, be it religious, historical or otherwise. This meaning can change during the course of the "life" of the object depending on context and usage. Space is one of these contexts. A military banner on the battle field is a signaling device, a banner in a museum is cultural heritage.

My intention with the proposed paper is to examine how meaning is created and recreated in relation to the places and spaces where the military banners are used and also in relation to practices and performances relating to trophy parades.

Grigory **Vorobyev** (University of Innsbruck)

Aristotle's journey from Italy to England: a traveling scribe and his book
The brain drain in the fifteenth-century Greek-speaking world was accompanied by a westward flow of Greek books. Manuscripts were shipped from Greece to Italy and transported to other parts of Europe or, more often, transcribed in Italy, so that copies could be taken over the Alps. In my paper, I trace the intricate history of a codex that was copied in Italy, split, and, partly, brought to England in the last quarter of the fifteenth century.

As demonstrated by an analysis of text, handwriting, watermarks, ruling, and other features, two manuscripts – today's codices Paris, BnF, suppl. gr. 333 and Milan, Biblioteca Ambrosiana, L 117 sup. – were originally parts of one book. In the 1470s, Demetrius Chalcondyles, an émigré from Athens who was then a professor of Greek in Padua and Florence, copied twelve Aristotelian treatises from three Vorlagen, connected with Theodore Gaza and Constantine Lascaris. Apparently, the miscellany Chalcondyles thus created was never bound together. Moreover, it was split. Part of it remained in Chalcondyles' hands and, later, entered the Biblioteca Ambrosiana, whereas another part was given by him to John Servopoulos, a scribe and scholar of Constantinopolitan origin, who moved from Italy to England before 1484 and stayed there at least until 1500. Servopoulos expanded his part of the miscellany transcribing several Aristotelian treatises from the vetustissimus Oxford, CCC, 108 that had been in England for at least two centuries then. Interestingly, the codex resulting from Servopoulos' work passed to Thomas Linacre, an English humanist who had been Chalcondyles' student in Italy. Subsequently, Servopoulos' codex crossed the English Channel again, entered the library of Notre Dame de Paris, and, finally, reached the Bibliothèque nationale de France.

That is what a codicological and philological study of two manuscripts now in Italy and in France can tell us about the long-distance trips of Greek humanists and Greek books.

Benjamin **Wallura** (Herzog August Bibliothek Wolfenbüttel/Freie Universität Berlin/Lamemoli)

Traveling to and through the Surface: Early Modern Vulcanology and Geology at the University of Helmstedt and the Ducal Libraries of Brunswick-Wolfenbüttel in the Seventeenth Century
In 1601, the seventeenth century began with an earthquake in the Alps. In 1631, Vesuvius erupted and Hekla followed in 1636 and again in 1693. These were events with a tremendous effect, which startled scholarly communities and religious confessions all over Europe. In fact, the events became widely known through leaflets, pamphlets and academic treatises. Among the numerous authors writing about these vulcanic and geological phenomena we find Jesuits, such as Giulio Cesare Recupito, Giovanni Battista Mascolo or the famous Athanasius Kircher, and Italian university professors, such as Fabrizio Padovani and Giovanni Nardi. Even Descartes, in his *Principia Philosophica*, discussed the *ignes subterranei* or the *terrae motus* in general. Protestants also contributed to the discussion on this pan-European topic. In the German-speaking territories, the best known among them were Bartholomäus Keckermann, Georg Caspar Kirchmaier and Thomas Ittig. News of the eruptions in Switzerland and Italy even reached places with almost no seismic activity at all, for example the Academia Julia of Helmstedt, which, since 1619, was in possession of the Bibliotheca Julia, the former private library of Duke Julius of Brunswick-Lüneburg, one of the largest book collections of seventeenth-century Central Europe, vying with the Bibliotheca Augusta of Duke August the Younger of Brunswick-Lüneburg located in Wolfenbüttel since 1644. In this paper I shall focus on some Helmstedt scholars who wrote on volcanic phenomena and events, i.e. the earthquakes in the Alps as well as the seventeenth-century eruptions of Vesuvius and Hekla. I shall examine how these scholars used their local libraries and how they adopted and transformed knowledge of the so-called *ignes subterranei* and the *terrae motus* in general.

Peter **Zeeberg** (Det Danske Sprog- og Litteraturselskab, København)

From Hven to Prague – Tycho Brahe's last journey
In 1597 the Danish astronomer Tycho Brahe (1546-1601) left his famous scientific centre Uraniborg at Hven in protest against cuts in the subsidies he received from the crown. After a stay in Copenhagen he moved on to Rostock, expecting the king to reconsider faced with the prospect of losing a world-famous scientist. But the result was the exact opposite, and for a while Tycho settled in Holstein in search of a new patron. Eventually he was called to the imperial court in Prague, where he arrived in 1599, nearly 2 years after he had left his home. The journey is well documented through Tycho's correspondence, and what springs to the eye is the amount of PR-work that was involved when the journey from one part of Europe to another was also a move from one patron to another. It is well known that the imperial patronage was achieved by means of strategically published scientific works. But during the entire journey and even after he had settled in Prague Tycho worked intensely on his own publicity. His correspondence includes a series of reports on his reasons for leaving Denmark and the purpose of the journey, in some cases meant for publication by historians. And at the same time he continually ordered and collected panegyric poetry about himself, which he subsequently distributed among contacts in his ever expanding network.

Þórunn Sigurðardóttir (The Árni Magnússon Institute for Icelandic Studies)

Disaster at home and abroad: The literary travels of an Icelandic poet
The Reverend Guðmundur Erlendsson of Fell in Skagafjörður (c. 1595‒1670) is not known to have travelled abroad, and perhaps he did not travel much at all outside of his home district in the north-western part of Iceland. Nevertheless, he demonstrates intensive interest in historical and contemporary events in Europe in his poetry, especially those that have to do with disasters. In my paper I will examine some of his poems on such events, one on the destruction of Magdeburg in 1631, one on an earthquake in Italy in 1627, and three on the execution of King Charles I in England in 1649, and finally briefly look at his 'Rovers rhymes' (on the so-called Turkish raids in Iceland in the early 17th century). I will interpret the poems as handwritten news ballads — an Icelandic counterpart of the European/Scandinavian tradition. Furthermore, I will explore how the poet connects with the events described in his poems — his observations and perceptions of the events and how they correlate to an insight into what could be called the Icelandic national psyche.