

## **Early Modernity Meeting at Kronborg**

December 8, 2022, 11-16 pm  
Meeting Room HamletScenen  
Kronborg 13, 3000 Helsingør

**11.00-11.20: Intro and welcome**

**11.20-11.40:** Lars Romann Engel, Artistic director: Introduction to HamletScenen

**11.40-12.20:** Anne Fastrup, Comparative Literature (University of Copenhagen): Early Modern Literature and The Planetary

**12.20-13.20: Lunch**

**13.20-14.00:** Maria Fabricius Hansen, Art History (University of Copenhagen): Celebrations at Court: Fireworks in Denmark c. 1600

**14.00-14.40** Lucie Duggan, Comparative Literature (University of Southern Denmark): Reading Women – Karen Brahe and Female Book Ownership in Denmark (1609-1736)

**14.40-14.50: Coffee Break**

**14.50-15.30:** Edward Payne, Art History (Aarhus University): Ribera's Signatures

**15.30: Concluding remarks, plans for the future**

**16.00:** Wine at Kulturværftet

**18:15** Dinner (self paid) in Copenhagen.

Venue: FRIHEDEN. Esromgade 15, 2200 København N. (close to Nørrebro st.)

## Short abstracts

### **Anne Fastrup: Early modern literature and the planetary**

Stimulated by the methodological challenges posed by the anthropogenic collapse of the distinction between natural history and human history, we – the authors of the four volume *Europæisk Litteratur. 1500 – 1800* – have decided to make a fifth volume (in English) entitled “The Planet” devoted to the investigation of literature, climate, and the physical environment in the early modern period (the titles of the four volumes already published are: "The World", "The State", "Society" and "The Self"). As one out of two series editors, I am responsible for the historiographical conceptualization of this volume, and I am therefore very grateful for this opportunity to share and discuss with you some of my preliminary thoughts on how to write a literary history which reintegrates history and nature and accounts for the changes in humanity’s relationship to the natural environment—or, in geological terms, to the planet.

### **Maria Fabricius Hansen: Celebrations at Court: Fireworks in Denmark c. 1600**

I will present a manuscript (the Royal Library) on fireworks, written by Rudolf von Deventer c. 1585 and dedicated to King Frederik II, and discuss the use of gunpowder and other ephemeral equipment at court celebrations at the time.

### **Lucie Duggan: Reading Women – Karen Brahe and Female Book Ownership in Denmark (1609-1736)**

The focus of this paper is the private library of the Danish noblewoman Karen Brahe (1657-1736). Containing approximately 4,000 works, the Brahe library is uniquely placed to offer insights into the book collecting and reading practices of early modern women. Extensive in scope and meticulously catalogued, the collection reflects the scholarly interests of its compilers, and includes theological texts, history writing, and literary works. In this presentation, I will present my ongoing research project on the Karen Brahe library, outlining its aims, methodology, and preliminary findings. Taking the Brahe library as a case study, the project adopts a digital bibliographic approach to identify the broad patterns of female book ownership in early modern Denmark, asking not only what women read, but how they read.

## Edward Payne: Ribera's signatures

Ribera once explained why he preferred to stay in Naples rather than return to his homeland: “Spain is a merciful mother to foreigners but a most cruel stepmother to her own. I find myself well admired and esteemed in this city and kingdom, and my works compensated to my complete satisfaction.” Nevertheless, the artist remained proud of his Spanish origins throughout his career. He typically signed his works *Jusepe de Ribera español*, underscoring his Spanish nationality, and he earned himself the nickname *lo Spagnoletto*, “the little Spaniard.” Ribera deployed variations on his signature both strategically, to signpost his unique position as a man between Naples and Spain, and indexically, to signify his multifaceted identity. This paper, an extract from the introductory chapter of my book manuscript *Jusepe de Ribera: The Rawness of Nature*, will explore a range of signatures on works by Ribera executed in different media. Analyzing such noteworthy examples as his painting of the *Drunken Silenus*, print of the *Martyrdom of Saint Bartholomew*, and red chalk drawing of a *Hermit Tied to a Tree (Saint Albert?)*, the paper will situate Ribera at the crossroads between local and international networks of artistic patronage and production.



Jusepe de Ribera (1591–1652)

*Drunken Silenus* (detail), 1626

Oil on canvas, 185 × 229 cm

Museo e Real Bosco di Capodimonte, Naples